

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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JULIA MARLOWE-TABER



## A COMEDIAN'S CAREER.



WILLIAM J. FERGUSON.

In the present drastic state of the drama, when innumerable stars flash into fame and almost as speedily fade in oblivion, it is pleasing to praise the able actors who are content to do their work well and win their way solely on the strength of their artistic merit. One of this sort is William J. Ferguson, who is known and liked by all intelligent playgoers as a character comedian of rare and remarkable gifts. Although still a comparatively young man, Mr. Ferguson has been identified with the theatre and learned the principles of his art in the best stock companies of the land.

A MIRROR reporter called at Mr. Ferguson's home in Brooklyn last Thursday to get some of the actor's interesting biography, and caught Mr. Ferguson in a genuine farcical attitude. He was upon a step-ladder hanging pictures, and when the reporter told him he wanted an interview, Mr. Ferguson let the tack hammer fall and exclaimed, "Oh, dear me!" twice over in a voice of comic anguish that would have sent any audience into roars of laughter.

"Well," he said, coming down from the ladder, "if I were done 'twere well 'twere done right off, I suppose. I am of Scotch parentage—born in this country, of course. Born in Maryland—the very heart of Maryland. But I am a cosmopolite. I travel as much as I can, not only for personal pleasure but to benefit my art. I observe as much as I can, and I try to turn everything that I see, through seeing, to account. My life has been spent in theatres, and I should be like a fish out of water if I wasn't acting all the time. An actor who is really devoted to his art lets his art absorb him.

"My career began as call boy in Washington. The Ford family lived next door to us, my father was a great personal friend of John Ford, and I went to school with his son. We attended the same church and were pretty close friends, so I had a good start at Ford's Theatre under sympathetic encouragement. The experience I got here was simply invaluable. Why, do you know that the little pantomime scene which ends the first act of 'The Gay Parisians' was practically taught me by the Ravens? Yes, sir, they came to Washington for a long engagement at Ford's, and I had many good little bits. I did them as carefully as I could and Gabriel Ravel, the principal pantomimist, came and complimented me. I was a boy still in my teens and you can imagine how his praise inflamed me."

"You were on Ford's stage when President Lincoln was assassinated, were you not?" asked the reporter.

"Oh, that's an old story. It's been in print a hundred times. Well, if you want them, here are the details: The bill was 'The American Cousin,' with Laura Keane as star. The leading juvenile fell sick and at the very last moment they jumped me into the part. I had to wing it during the performance. My principal scene was with Laura Keane herself, and as I would not leave the prompt book she came out of her dressing room to give me a short rehearsal. While we were mumbling over our lines the pistol shot rang out from the o. p. box. Somebody yelled to me, 'Ring down, Ferguson!' and I rang the curtain down on the last performance ever given at Ford's.

"From Washington, I went to Mrs. Conway's Theatre, Brooklyn, for two years. Then to Wallack's for five years, where I got the best training an actor could possibly get. Of that company, Ed Holland and I are almost the only young members left on the boards to-day. Wallack's was the greatest school of acting this country has ever had: it was a kindergarten and a college, an elementary school and a polishing academy. From Wallack's I went to the Park, under the management of the patriarchal William Stuart. I played eccentric comedy here, originating the characters of Lord Cairngorm in 'The Mighty Dollar' and Clay Hawkins in 'Colonel Sellers.' Henry Abbey, Chandos Fulton, and Stuart were all interested in the house. Stuart was a curious character, prodigal and impetuous, continually beset by creditors, but suave and good-tempered under all circumstances. One of the parts in which I made some success was a tramp in a play by Bartley Campbell called 'Fairfax.' It was the first of the long line of American tramps. Nowadays they show him as a scare-crow, with a monstrous red nose and big lips. They make him eat cigarettes and fasten his trousers with tacks. But the character of Webster Winne in this play of Bartley Campbell's was the genuine article, without extravagant make-up or exaggerated mannerisms. It was a shabby-genteel tramp, as American in color and feeling as Robert Macaire is French.

"I next went to the Madison Square Theatre under Steele Mackaye to play Pittacus Green in 'Hazel Kirke.' I was the first actor engaged for the Lyceum. Mackaye, who expected to secure the house, engaged me before the roof was on. He didn't get the management of it, however, and I went starring as Chauncey Trip in 'A Friendly Tip.'

"What was the matter with that piece?"

"There was nothing the matter with it; it was simply a few years ahead of the times. It was the first of the farce comedies, and it opened the sluice gate, so to speak, for the deluge that followed. I used the piece two years and made money. My manager, however, was dishonest, and fled to England with most of the winnings, which he used in reopening the Princess Theatre, London.

"From Chauncey Trip, I skipped to Macari the spy in 'Called Back at the Fifth Avenue' and the detective in 'Jim the Penman' with A. M. Palmer's company. About this time, I was engaged by Dion Boucicault to originate the part of a young Southern gentleman in 'Fin MacCool.' I had one capital little scene where I was arrested by Union soldiers, nonchalantly smoked a cigar

and offered one to the sergeant of the squad. When the curtain fell on the act there was great hand-clapping. Boucicault went out and bowed smilingly to the audience several times, but they kept on clapping. Then he paraded the company out before the curtain, but the applause rattled on as hard as ever. I was sitting in an obscure corner watching it all very quietly. Boucicault was vexed, but he couldn't ignore me. He pretended to spy me for the first time. 'Oh, Ferguson,' he said, 'I think they want you.' So I went before the curtain, got a great reception, and then the applause stopped. Next day I was informed that my little scene had been cut. I didn't blame Boucicault a bit. It was business. He was the star, and a star has the right to monopolize as much as possible the interest and life of the play. You can't blame the star, you must lay the whole blame upon the infamous starring system. It is the root of all evil. Why in the old days, Boucicault would have cut off his hand rather than cut a part."

"You believe in establishing constellations in place of the nebulae in our theatrical skies?" said the reporter.

"Most emphatically," answered Mr. Ferguson. "Take our piece, 'The Gay Parisians,' for example. Each member of our company has an equal chance. Each has something to do that is worth doing. There are very few real stars before the public. Go through the list, watch them, and you'll find that most of them prove falling stars. There are few actors who have such an excess of brightness as to make their comrades actors dim or dark. A performance gains immensely by the harmonious contrast with other and equal forces. If you want an illustration, you can find it in 'Beau Brummell.' Mortimer, the valet, lifted the Beau into a greater or less degree of prominence according to the way he was played. I tuned myself to Mr. Mansfield's key, and made his music the sweeter without revealing the mechanism by which I did it."

"Your Mortimer was as wonderful as Mr. Mansfield's Beau," said the reporter. "Didn't you like the part?"

"Yes, but it was only a foil after all. I was a first class feeder to Mr. Mansfield for three years."

"Your relations were perfectly friendly?"

"Oh, yes, indeed, we got along well together and he wanted to re-engage me. I felt, though, that a change would do me good. So I joined Mr. Frohman, a warm friend of mine for a great many years. My work in Charley's Aunt and in 'The Gay Parisians' completes my little list of achievements."

"Do you think theatrical affairs have degenerated of late?"

"Well, yes, I must say that I do. The condition of the stage is not very hopeful. Everybody can star nowadays, though everybody can't act. Any one thinks himself fitted for the stage—any one who has played baseball, won a prize fight, cracked a safe, jumped off a bridge, committed a crime or figured in a scandal. The chief qualification of an actor used to be the ability to act well. The chief qualification nowadays is notoriety. It's the public's fault—they don't discriminate between actors and pseudo-actors. And now, sir, if you please," said the comedian drily, "I'll go back and hang up my picture."

Mr. Ferguson is one of the hopes of the stage in this country. His wonderful faculty for eccentric comedy seems very spontaneous to his audience, but as he himself is proud to admit, it is the fruit of years of study and hard work. He is essentially a comic actor, with the habit of tinging the most commonplace remarks with a certain slyness of humor that is altogether personal. This is perhaps the rarest quality of a comedian. Mr. Ferguson's humor has intellectual subtlety.

## GENTLEMAN JOE'S TROUBLES.

M. B. Curtis, who owns the American rights to the English farcical play, 'Gentleman Joe,' is having hard work defending his property. This is the story of his troubles, as told to a MIRROR reporter by Mrs. M. B. Curtis:

"We secured the rights to the play from Mr. Lowenfeld, of the Prince of Wales Theatre, London, and then arranged with the Messrs. Aronson to produce the play at the Bijou Theatre, in this city, on Jan. 6, after the run of 'Peter Dailley.' We paid \$5,000 cash to Mr. Lowenfeld, and agreed to give him ten per cent. of each night's receipts. Rudolph Aronson stole a march on us by going to London and trying to buy the rights from Lowenfeld, even after we had possession of the manuscript. He returned with the scenic models and some extra musical numbers, and tried to bully us into forfeiting our contract and surrendering the manuscripts to him. He wanted James T. Powers to originate the title role. My husband will play 'Gentleman Joe' or no one will. We have spent \$1,150 already on the production, have engaged an expensive company and had special scenery painted. The Aronsons have booked Minnie Palmer for the Bijou on Jan. 6. If they break their contract with us we shall take the play to some other theatre."

"Did the Stag Party, produced at the Garden last Monday, infringe on your rights?" asked the reporter.

"Yes, indeed," said Mrs. Curtis. "We had heard that Richard Barker, who put on 'The Stag Party,' proposed to take musical numbers from 'Gentleman Joe.' My husband met Mr. Potter, one of the authors of the play, and warned him against such a theft. Mr. Potter gave his word of honor that none of 'Gentleman Joe's' songs or business would be introduced in 'The Stag Party.' On the opening night we went to the Garden to see if he would keep his word. Imagine our surprise at hearing several of 'Gentleman Joe's' numbers played in the introductory overture. When the curtain rose there was the same stage-setting as in 'Gentleman Joe,' and the entire opening chorus was sung. Curtis could stand it no longer, and began to hiss like a steam-engine. He interrupted the performance. Between the acts my husband met Mr. Potter and told him he was a plagiarist. He could not deny the accusation."

"How much of 'Gentleman Joe' was incorporated in 'The Stag Party'?"

"The opening chorus, a song called 'Go To Paree,' and another called 'Gate Ajar.' Some of the words and business were stolen, too."

Rehearsals for 'Gentleman Joe' are being held twice daily. Mr. Curtis is confident that the piece will duplicate its London hit, and is spending a great deal of pains on the production. The cast will include: Henry Hallam, Joseph C. Fay, George K. Fortesque, A. W. Maffin, Arthur Pacie, Carrie Roma, Viola Fortesque, Leonora Cousins, and Annie Meyers.

## THE CAST OF CHIMMIE FADDEN.

Charles H. Hopper will produce a dramatization of Chimmie Fadden at the Walnut Street Theatre, Philadelphia, on Jan. 6. In the cast will be Schuyler Hastings, George Nash, Will Cowper, Sidney Price, Barney Reynolds, William Sheldon, John H. Furlong, J. W. Benson, Henry Rawlins, Beth Franklin, Fannie Denham Rouse, Marie Bates, Carrie Keeler, and Irene Viancourt.

## JULIA MARLOWE-TABER.

When Julia Marlowe, now Mrs. Robert Taber, made her first New York appearance as Juliet at the Star Theatre, she was promptly recognized as possessing the gifts that distinguish respectable conventionalities from something akin to genius. Many young women have essayed Shakespearean characters, and in the first flush of success their mediocre talents have been gushingly praised as positive gifts of genius. Julia Marlowe from the first has justified the warm and sincere praise of those who welcomed her as one of the future great interpreters of Shakespeare's heroines in this country.

Mrs. Taber is English born, but came to this country in childhood with her parents, who settled first in Kansas and afterwards moved to Cincinnati. As a child she played in Pinafore and in 'Rip Van Winkle.' In 1882 she played small parts in Shakespearean and standard drama. From 1883 to 1887 she studied under her aunt, Ada Curries, an actress of the old school. While other girls of her age were studying French, she was devoting literally all her time to Shakespeare. Her aunt, who had played with Neilson and other famous actresses, worked hard to make her technically perfect in the roles of Juliet, Parthenia, Rosalind and Beatrice.

Mrs. Taber's subsequent debut and success are well-known to theatregoers, and though unfortunately she has not been seen lately in New York, her intelligent, ardent, natural impersonations of the women of Shakespeare are still fresh in the memory of the serious-minded portion of New York's playing-going community. She will be seen at the Herald Square Theatre this season as Prince Hal in that most spirited of Shakespeare's historical plays, 'Henry the Fourth.' Wherever she has been seen in the character this season Mrs. Taber has been praised as the ideal Prince Hal of Shakespeare. The buoyant, warm-hearted nature of the royal prodigal is said to be perfectly consonant with the actress' own, gay, cheerful, kindly temperament.

Mrs. Taber is a devoted admirer of Shakespeare. Few women can set up a literary idol without becoming bookish and prosy; but Mrs. Taber is said to take the same glad delight in Shakespeare that another highspirited woman would in an exhilarating horseback ride. It is among her modest ambitions to have the most complete Shakespearean collection in the world. She already has several of the plays in rare quarto editions and a fac-simile of the famous folio of 1623. She has a model of the house where Shakespeare was born, an exact reproduction of his water jug, a piece of the famous mulberry tree, souvenir spoons and all conceivable photographs of Stratford-on-Avon. Every Summer she makes a pilgrimage there. Last year she secured a new treasure for her museum. It is an exact copy of Shakespeare's chair. The original is owned by Sir Henry Armitage, and he was induced after letters of introduction to allow her to see and sit in the sacred chair and even to have it copied.

Mrs. Taber's enthusiasm for Shakespeare is subtly but convincingly communicated to her audiences. In Juliet, Rosalind, Viola and Beatrice she makes one feel something of her intense love and sympathy for the women she depicts. Mrs. Taber ought to be welcomed with open arms when she comes to New York.

## HE WAS TOO REALISTIC.

During the last week of the run of 'Burmah' at the Boston Theatre, Doré Davidson, who plays an eccentric Jew in the piece, had an exciting experience. He first received a letter handed in at the stage door, written on a scrap of coarse yellow paper. The letter was a fierce attack on Mr. Davidson for having dared to ridicule his countrymen in such a role as he portrayed. "Thou son of Israel," the letter said, "standing on a stage before thousands of Christians and play a Jew character which some cursed Christian hath composed!" After some two dozen equally vehement exclamations, the letter warned Mr. Davidson not to play the part again or "the dagger of justice would be put to his heart."

At first the actor was inclined to treat the matter as a joke perpetrated by some member of the company. One night, however, on leaving the theatre he found a tall, bony young man waiting for him who evidently did not recognize him without his make-up and asked "if Mr. Davidson had come out yet." The actor told him to go to the front door, and then hurried to his hotel, where he found that a strange man carrying a suspicious looking satchel had been inquiring for him.

On the last night of the engagement, Mr. Davidson received a letter signed "Rebecca Reinlander," warning him not to appear, as her son with three other Jews would occupy front seats and intended to shoot him.

Mr. Davidson played his part watching the people in the front row with a furtive eye. Nothing transpired, however.

## FRANK DANIELS' LONDON TRIP.

The announcement that the entire Wizard of the Nile company, headed by Frank Daniels, might go to London next Summer is, of course, a *canard*, although there was some little ground for the statement.

Kirke La Sells, when seen by a MIRROR man, said: "All there is to the matter is that a London theatrical agent wrote us asking if we would go. I replied 'yes,' provided the London manager would shoulder half the risk. In any case we should not take over the entire company. Frank Daniels and Dorothy Morton would be the limit. There is little use taking Americans to London. English audiences prefer their own compatriots."

The Wizard of the Nile will stay at the Casino until March, when it will be presented in Boston, Philadelphia and other cities. As the piece has remained at the Casino much longer than was originally intended, Canary and Lederer will have to find another house for their production of 'The Lady Slavey.'

## A CURIOUS INCIDENT AT HOYT'S.

There was a curious incident at Hoyt's Theatre the other evening. A gentleman who had purchased an orchestra chair found himself situated behind two ladies wearing excessively high hats. He politely asked them if they would object to remove their head gear. They said they objected strongly. Whereupon the young man placed his own silk hat on his head, thus obstructing the view of those behind him. A zealous usher, outraged at the stranger's boldness, sailed down the aisle, and asked him to remove his hat. The stranger refused, explaining why. Then the manager arrived and he, too, was unsuccessful. "There is no law by which I can be compelled to remove my hat any more than these ladies and I stand on my rights." Finally, the manager, perplexed beyond measure, asked the stranger if he would not prefer to take a lower proscenium box. He said he would, and removed there amid the applause of those in the audience who had watched the incident.

## GOSSIP OF THE TOWN.



Manager Dave A. Weir, note of whose undertaking of the management of the Grand Opera House at Savannah, Ga., has been made in THE MIRROR, is one of Henry Greenwall's most efficient lieutenants in the South.

The report that Maude Adams will star next season is renewed.

The Opera House at Richmond, Mo., was burned on Dec. 17.

Daniel R. Ryan, leading man, has signed with Carrie Louis for the rest of the season.

Charles R. Sweet has joined the Noss Jollity company.

James E. Rice will star Harry E. Daly in a three-act farce comedy entitled 'Riding the Goat.'

The Allen Opera House, Jamestown, N. Y., is now under the management of H. F. Allen, who has succeeded A. E. Allen.

The proceedings of the annual meeting of the Associated Bill Posters' Association of the United States and Canada, held at Detroit last July, have been printed. The officers of the association are R. C. Campbell, president, Chicago; G. M. Leonard, vice-president, Grand Rapids; J. Ballard Carroll, secretary, Albany; and James A. Curran, treasurer, Denver.

Daisy Belle Sharp, a young society woman of San Francisco, is a recruit to the stage. She will be a member of the Frawley company.

Charles O. Kolim of the Madame Sans-Gêne company was injured in a railroad wreck on the Erie at Nobody's, N. Y., last week. The Bonnie Scotland company were on the train, but escaped injury.

It has been announced that the place of Fanny Bowman in Frederick Warde's company had been taken by Lucia Moore. This was erroneous. Rene Vinton was engaged at New Orleans to take Miss Bowman's place in Mr. Warde's company, and is still playing 'Henri' in 'The Mountebank.'

Benjamin B. Vernon will be at his home in this city during the holidays for the first time in three seasons.

The father of Jack Hirsch, advance agent for Nat C. Goodwin, died last week in Chicago.

George A. Beane, Jr., of the A. Milk White Flag company, was married to Mabel Haynes in Camden, N. J., on Sunday.

The Columbia College sophomores gave three farces in Carnegie Lyceum last week for the benefit of the class crew.

The Rev. D. T. Stafford of Washington lectured on "Hamlet" last Monday before a large audience at the Central Music Hall for the benefit of the Catholic Conservatory of Music.

Dick Crollis, who played Laird, and J. H. Roberts, the Taffy of the Garrick Burlesque company have left that organization to exploit a sketch called 'An Irish Trilby,' or 'Svengali Enlarged.'

Sophronia Gordon, colored, maid to Ada Rehan for seven years, was married on Thursday last to George F. Gomer, manager of the Metropolitan House Cleaning Bureau. The wedding breakfast was given at the Colored Republican Club's rooms, 131 West Twenty-eighth Street.

Criptie Palmoni is dangerously ill with typhoid fever at Norton Infirmary, Louisville, Ky.

Edwin Mordant and wife (Ella Wilson) have joined The Wicklow Postman for the rest of the season. Miss Wilson replaces Bettina Girard in the lead, and Mr. Mordant Alfred Hastings in the heavy.

Obee and Wilson telegraphed to THE MIRROR last Tuesday from Peoria, Ill.: "Marie Wellesley's Players turned hundreds away from the New Auditorium in this city, the orchestra being forced upon the stage."

The Robert Barrett company includes G. Frank Orr, proprietor and manager; George F. Hasbrouck, advance agent; Robert Barrett, J. E. Lewis, M. W. Marsh, F. J. Warde, Frank Roe, Belle Gaffney, Gussie Brosche, Mrs. M. W. Marsh, and Mrs. C. H. Marston, musical director.

William H. Power has placed the order to build the scenery for his production of 'Shannon' of the Sixth, Edward E. Kidder's romantic melodrama, and finds that it will require two cars to transport the scenery and effects.

The tour of Minnie Maddern Fiske for the season of 1896-97 is now being booked by the American Theatrical Exchange. She will play engagements only in the principal cities, including six weeks in New York.

Freeman's Fun Makers played a return engagement at Greenwall's Lyceum Theatre, Georgia, recently, to a large and distinguished audience. Governor Culbertson, of Texas, and his entire staff were the guests of Managers Greenwall and Freeman, and filled six boxes. A Railroad Ticket scored a great hit, and Messrs. Canfield and Broadbry and Miss Norman and Miss Waters were repeatedly encored for their excellent work.

Joseph Callahan split his lip at Kingston, N. Y., recently, and laid off for three nights afterward. He opened last week again in Washington.

Henry Brinsley has been engaged for the leading part in 'The Stowaway.'

Isidor Harsberg, a cigar dealer of 73 Myrtle Avenue, Brooklyn, was before Justice Walsh in that city on Dec. 11 charged with having violated a city ordinance by selling theatre tickets without a license. Colonel Simm had instituted the proceedings, because the defendant had sold two of the billboard tickets of the theatre for twenty-five cents each. The defendant's counsel argued that the Aldermen had no right under the charter of the city to exact a license fee for selling theatre tickets. Decision was reserved.

Paul Maurice's old play 'Faniare la Tulipe' was revived at the Porte St. Martin Theatre on Dec. 12 by M. Coquelin with great success. The piece had not been staged since 1886.

E. D. Shaw, Bus. Mgr. Address MIRROR.\*



## SCENES FROM CURRENT PLAYS.



JOHN DREW'S NEW PLAY.

THE CAST.

THE CAST.

THE CAST.

THE CAST.

THE CAST.

FOURTEENTH STREET THEATRE. BONNIE SCOTLAND. ACT IV.—THE ENCAMPMENT OF CLAN M'FARLANE.

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

## JOHN DREW'S NEW PLAY.

John Drew produced his new play, *A Man in Love*, in Providence last week. It is the work of Anthony Hope, author of *The Prisoner of Zenda*, and of Edward Rose, who dramatized that novel for E. H. Sothern. The new play is described as a comedy with many serious passages. This was the cast:

Captain Hilliard	John Drew
The Earl of Fitzthorpe	Harry Harwood
Perceval Dekker	Lewis Baker
Chris Athlestan	Arthur Byron
The Hon. Frank Athlestan	Arthur Byron
Meadows	Charles Crane
Byrne	Frank Lamb
Lady Mary Thurston	Maud Adams
Kitty Holmes	Ethel Barrymore
Mrs. Millin Date	Elsie de Wolfe

John Drew plays a retired captain, U. S. A., who is very expert at cards. He saves the heroine's father from being duped at cards, and then goes to England to perform a like kindly office for her younger brother. The sensational scene of the play on which the plot hinges is certainly hackneyed. An automatic camera which has been left on a chair catches a picture of the villain burning a compromising letter. This device has been used by scores of playwrights since Boucicault incorporated it in *The Octoroon*. The most recent use of it was in *A Way to Win a Woman*.

John Drew's niece, Ethel Barrymore, is said to have done surprising work in the new play.

## LEWISTON'S NEW PLAYHOUSE.

New England's list of beautiful theatres has just been increased by the recently completed Parlor Theatre, which will make a strong bid for patronage from the people of Lewiston, Auburn and Androscoggin Me. It is said to be the finest theatre in Maine and as comfortable as it is beautiful. It is located on the ground floor, has an asbestos fire-proof curtain, is steam-heated and equipped with every modern improvement. A special scenic artist has been permanently engaged and the stage is furnished with the most approved mechanism. A stock company is now appearing at the theatre, presenting two plays each week. It includes such well-known people as Justin Adams, William K. Daly, W. P. Kitts, Harry Knight, James Levering, Everett King, Marion Chester, Helen Frost, Mabelle Adams and Rachel May Frost. The new theatre has been opened with the most encouraging prospects of success.

## ANOTHER DEADHEAD FRAUD.

For some time J. M. Hill has been besieged by applications for tickets to the Standard. The letters of application were usually signed by well-known persons in the profession, and Mr. Hill usually honored them. It was noticed, however, that the letters were always delivered at the theatre by a boy who waited for the tickets. Last Monday Mr. Hill received a letter signed Jack Mason. Knowing Mr. Mason was out of town the manager's suspicions were aroused and he laid a trap. He had the boy followed by a detective, and at the corner of Third and Third Street, where the boy gave the tickets to a young man, the latter was arrested. The pris-

oner, who was held for trial on a charge of petty larceny, described himself as John Patterson, of 26 Third Avenue.

## A NEW PLAY FOR CHARITY.

The cast for the new play, *Benedict Arnold*, which will be produced at the Fifth Avenue Theatre on Friday for the benefit of St. Mary's Free Hospital for Children will be as follows: Benedict Arnold, Henry Jewett; Preston, Charles Craig; Reed, Charles Smedley; Major Clarkson, Clarence Handyside; Captain Davenant, Edward Morgan; Col. Robinson, J. F. Brien; Alexander Hamilton, Harry Weaver, Jr.; General Howe, Harry Weaver, Sr.; Lieut. Allen, Henry Curtis; Lieut. O'Neill, Mr. Tolton; Capt. Watson, Julian Greer; Major Blashford, Mervyn Dallas; Col. Lauderdale, Vincent Serrano; Fenton, Charles Coote; Mistress Peggy Shippen, Frances Hastings; Mistress Dorothy Mahew, Maude Venner. The period of the play is from 1778 to 1801, and the scenes are laid in Philadelphia, Morristown, West Point, New York and London.

## AN ORIGINAL COMIC OPERA.

A new comic opera, called *Next Year*, was produced last week in Baldwinville, N. Y., by its author, Harry P. Bigelow, a resident of that place. The music was selected from various operas to fit the lyrics, but it is the author's intention to get some one to write original music for him that the piece may be produced professionally. Certainly the story is ingenious and amusing.

Four college graduates, Matthew Maties, Algy Bray, Phip Osophy and John Brown meet after long years to see which has achieved the most. Maties has invented a flying machine, in which they all take a trip to a new planet discovered by Osophy. The opera made a great hit, a foot ball chorus and a polar bear dance proving especially good.

## WILLIAM COLLIER SURPRISED.

In Schenectady last week, William Collier was taken by surprise while giving his burlesque magic skit in Little Christopher. In one of his tricks he steps down to the footlights and humorously asks some one in the audience to lend him a few eggs. His request is not usually granted, but three men in the Schenectady audience, who had seen the piece in another city, had come prepared. Each of them promptly pitched an egg at Collier, who dodged two and caught the third. The audience thought it all a joke, but Collier did not see it that way. He was dazed and nervous through the rest of the performance, and wanted the local manager to eject the three men. The latter declined to do this, he said that the actor had asked for eggs and got them.

## AN OPERA COMPANY'S MISFORTUNE.

The Milton Aborn Opera company, which had filled an engagement at H. R. Jacobs' Opera House, Syracuse, was stranded last week in that city. The company had been playing to poor audiences for several weeks. Manager Aborn was reported to have left Syracuse for Philadelphia,

in the hope of raising money to tide the company over to Christmas week, when it was expected to play Bradford, Pa. The company was left in Syracuse without resource and with salaries overdue. Business Manager Richards left Syracuse for New York, and at last accounts the company were in serious straits.

## AN INTERESTING LAWSUIT.

An interesting theatrical case will be argued in Newark to-day (Tuesday).

F. A. Feldkamp and Co. have asked for an injunction to prevent T. W. Miner, the present manager of the Newark Theatre, from interfering with the plaintiffs' showing of advertisements on the theatre curtain between the acts. The plaintiffs claim that they have a right to display this "ad" curtain every night by virtue of a contract made with Col. William M. Morton, formerly manager for H. C. Miner.

When young T. W. Miner became manager of the theatre he found that the "ad" curtain was an eyesore, and he refused to allow it to be displayed. He was further strengthened in this decision by the action of D. A. Bonta, manager for Robert Mantell, the current attraction, who objected to the curtain being used.

## RICHMAN MAY GO TO LONDON.

Charles J. Richman will probably sail shortly for London. To a MIRROR man the young actor said on Friday:

"I shall go to London to see if I can acquire there what some critics say I lack—histrionic polish. I do not see any opportunity here; I may find one across the water. I have been extraordinarily unlucky so far this season with my engagements. First I was engaged as leading man for Mrs. Langtry. She became ill and the contract was canceled. Then I signed for leading business with Georgia Cayvan, and now she is ill, too."

## ODETTE TYLER WILL STAY.

Odette Tyler expects to star next season in *The Councillor's Wife*. The play, it will be remembered, was done by the Empire Stock company some time ago. Miss Tyler told a representative of THE MIRROR that the tour would be chiefly through the South, where she is so well known.

## TO TAKE GOLDEN'S PLACE.

William Gill will take the place of Richard Golden in Minnie Palmer's company during the enforced absence of the comedian through illness. Mr. Golden is at his house at 42 West Sixty-fifth Street and recovering gradually. He will join the company later.

## TWO VERSIONS OF CARMEN.

Helen Barry produced last Wednesday at the Casino, New Rochelle, a version of Prosper Merimee's novel "Carmen." This is the same book that served for Olga Nethersole's version. As the book is public property, no question as to priority of right as between these actresses can be raised.

## REFLECTIONS.

Julia Dean, a Salt Lake society girl and a niece of Julia Dean Hayne, the famous actress, will soon make her debut in her native city. She will play the ingenue role in *Cora Tanner's* *Helene*.

A Crazy Patch company will close in Pittsburgh, Pa., on Dec. 28.

The Finnigan's Ball company "laid off" last week in Toronto, Canada.

Grace Milton succeeds Julia Spencer as Marie in Wang.

This season will be the last for Bobby Gaylor in this country for some time. He will open in London on April 15 for a long engagement.

Pearl Hight has joined A Green Goods Man for the rest of the season.

Lylene Radcliffe arrived from Europe on the *Florida* on Dec. 8.

Lillian De Gross retired from the Nellie McHenry company last Saturday.

Lizzie Evans opened last Monday in Hoboken with the Coon Hollow company, assuming the leading part of Georgia, in which she will be featured.

"Old Hoss" William Hoey has in preparation a new song which is expected to more than rival "They're After Me" and "The Man who Broke the Bank." It is entitled, "Don't You Think I'll Do?"

The Rajah will play the Metropolitan at Minneapolis and St. Paul Christmas and New Year's weeks. Henry M. Pitt heads the company in the part of Harold Wyncott, which he originated at the Madison Square Theatre. Mr. Pitt is supported by Edwin R. Phillips, Henry Hines, Louis Bishop Hall, Theo. Stark, Samuel Clark, E. Lawrence Lee, Norwood Sanford, Annie Allt, Elizabeth Gale and Gertrude Swiggett.

Ida Fitzhugh has resigned from the Della Fox company.

Sadie Martinot, Aubrey Boucicault and some of the members of the late stock company at the Grand Opera House, Boston, have joined a stock organization, which is to give a series of Dion Boucicault's plays at the Bowdoin Square Theatre. Miss Martinot has abandoned her idea of taking a trip to Genoa.

Senior students of the American Academy of Dramatic Arts, of which Franklin H. Sargent is president, gave their first performance in Carnegie Lyceum last Friday. Two sketches, *The Ballad of Bonillebaise* and *The Day of Dreams*, were creditably presented.

Laura Burt has abandoned her starring project for the present. She left town last Friday for Omaha, where she joined the In Old Kentucky company last Monday night to play her old part of Madge Brierly. She will go out to the Pacific coast with the company.

William A. Brady has postponed his Australian trip until March, when he intends visiting that country with a number of American successes. He proposes to remain in the Antipodes until after the Presidential election.

*A Southern Lullaby*, by Marshall Seymour. Beautiful sympathetic song. Pub. by W. A. Pond.



## IN OTHER CITIES.

## ATLANTA.

The Cotton States and International Exposition is fast drawing to a close but the good sized crowds are not diminishing and as a result the business at most of the theatres continues at the usual high water mark and everybody is happy.

This week at Henry Greenwald's New Lyceum Theatre James F. O'Neill is holding the boards, and the out-look is that an unusually profitable engagement will be experienced. Monte Cristo, Virginia, and Courier of Lyons is the repertoire.

Delmonico's at Six is playing here for the week. It is one of the merriest farce comedies that graces our boards and the co. is an adequate one.

Your correspondent dropped into Harry Frank's New Imperial Theatre Sunday evening to hear Agnes Miles sing and to see her illustrated pictures. I was greatly surprised at her vocation, and she certainly had things her own way especially when she had her audience join in her pleasing chorus.

Lillian Russell is the next attraction at Henry Greenwald's New Lyceum Theatre and the indications are that she will do a land-office business. Together with the house's popularity and that of the great star she certainly ought to.

William H. Crane is here for the week in Brother John, The Senator and His Wife's Father. His manager reports splendid business throughout Texas and the West.

Papito, the most popular dancer the town has seen, has recovered and is at the City Trocadero once more where she is pleasing this house's immense clientele.

The Casino is drawing its full share of the patronage that is being bestowed upon the Exposition and I understand that it will be here even after our great fair closes.

The Imperial is putting on a thoroughly up-to-date and down-to-date performance and from all the information I can gather the enterprise is, pecuniarily, a good one. The house was a trifle late in opening but it made a decidedly good impression when it finally did.

When the women of the Cotton States and International Exposition first began to ask for donations for their building, James F. O'Neill was among the first to contribute, and his cheque was for a cool \$100. And to show their appreciation of his very charitable gift, the Woman's board will, this week, tender Mr. and Mrs. O'Neill a luncheon in the Woman's building at the Exposition Grounds.

Mr. O'Neill has accepted the invitation, and has also consented to give a reading or discussion on Monte Cristo just previous to the luncheon.

A fire broke out at the Mexican village 16, and played havoc with things generally. There will probably be no more performances at this place of amusement. Many of the occupants were badly burned, and others lost all their belongings.

Among the early callers at THE MIRROR'S Exposition office early this week were W. W. Freeman, proprietor of A Railroad Ticket co., Hattie Waters and Beatrice Norman, P. J. Kennedy, and Captain Jack Charlton of the New York Herald.

## DETROIT.

We were to have the Rose Coghlan and S. R. Stockwell co. at the Detroit this week, but for some reason or other the engagement was canceled, so our leading theatre will be closed for a few days for the first time this season. It reopens 23 with Sowing the Wind. The co., with the exception of Mary Hampton, who will arrive here Saturday, is now in the city resting during the present week.

On 16 the stage of the Detroit Opera House was given over to a local organization, the Detroit Symphony Orchestra, who gave their first concert of the season. The occasion celebrated Beethoven's one hundred and twenty-fifth anniversary in a fitting and appropriate manner, no music being rendered except selections from the compositions of this great master.

Franklyn W. Lee's The Star Gazer opened at the Lyceum 15, and will continue the attraction all week. It is a piece distinctly farcical without a serious moment in it, and is in the hands of a very good co., capable of making the most out of it. The part of the astronomer affords Joe Ott an outlet for the exploitation of his particular gifts as an entertainer, and his efforts are ably seconded by Phil Ott. Mat Carroll also gives perfect satisfaction in the manner in which he personates the character of Sandy Hook, as does also Joe Harrington in the role of the Italian gentleman. May Jordan is the soubrette of the co. She is a good singer and dancer, and merits the favor she is winning. The play seems to be taking well, for it is producing big box receipts all week. The Sidewalks of New York follows The Star Gazer at the Lyceum 22.

Carman's Royal European Vaudeville is the rather pretentious title of a very good variety co., which is entertaining the patrons of Whitney's Opera House 15-21. Henri Casman, the head of the co., gives some remarkable exhibitions in the sleight-of-hand line, in which he seems to be an adept. Sirron and Simkins are extremely amusing when they give their burlesque act in magic, and very interesting when they give us an exposure of the tricks of the magicians. Mlle. Flossie is a young lady in the co. who was much applauded for her wonderful dancing, but probably the Zulus who perform on a high tight rope constitute the greatest drawing card. Charles T. Ellis at Whitney's 22.

Mr. and Mrs. Robert Wayne are playing in From Sire to Son at the Empire this week. The play is not by any means new in Detroit, having been seen here several times with Milton Nobles, the author, in the character of the hero, Alfred Armitage. Robert Wayne is now taking this role which fits him admirably. Mrs. Robert Wayne gives him able and clever support, and they are surrounded with a very capable co. Next week, A Green Goods Man at the Empire.

The play which the stock co. at the Capital Square is giving this week is Pink Dominoes, with Eda Clayton in the part of Mrs. Whiting and Horace Vinton in the character of Harry Whiting. In the way of specialties we have Marguerite Newton, Rose Carro, both singers, Ed Adams in German specialties, and George L. France in comic songs and a negro monologue.

## JERSEY CITY.

Nellie McHenry and co. opened at the Academy of Music 16-21 to a good house. Miss McHenry is an annual visitor and has a large following in this city. The play was A Bicycle Girl, and it is the poorest vehicle this star has ever had. The co. works hard, but their efforts are lost. Miss McHenry does her utmost to make the piece satisfy, she works her head, arms, legs, mouth and body, but to no avail. There are a number of specialties, but all singing specialties; no ginger or snap. Charles P. Morrison sings good parodies; Della Jackson sings beautiful soprano solos, and William F. Ritchie gives an exhibition of bicycle feats in a clever manner. Lau a Bennett sings comic songs to four encores, and Nellie McHenry sings twice in each act. Eight bells 23-25. The Great Diamond Robbery 20 Jan. 4.

Colonel Robert G. Ingersoll, who lectured in Hoboken 19 on the "Foundation of Faith," will deliver the same lecture at our Academy of Music 29.

Edward Gorman, a member of The Old Homestead co., was at his home in this city 16-21 during the stay of the co. in Brooklyn. Mr. Gorman says the business has been fine so far this season.

The Jersey City Club gave a fine stag at its theatre 19, presenting Fisher and Cromwell, acrobats; Maude Harvey, song and dance; John and Nellie Healey, pl. n. sketch; Colby and Dewitt, monkey act; Tillie Laurel, song and dance; and the Mimic Four in a travesty on Trilby.

Walter D. Greene of The Burglar co. will rest at his home in this city 19-21.

Leslie Gossin is to appear as Claude Melnotte and Milton Roblee as Romeo at the debut of one of our society amateurs in this city in January. Mr. Gossin is coaching the new aspirant.

Hoboken Lodge of Elias had a benefit at Quartette Hall 17 to large attend. The programme was a good one, and presented Myrtle Arlington, song and dance; B. Franklin Hart, monologue; and J. Williams Macy.

Nellie McHenry's business at the Academy of Music 16-21 has been good. The Clio Wheelmen, forty strong, attended the performance 17, and the Hudson County Wheelmen, numbering one hundred and fifty, had seats on 20. On Christmas Day Miss McHenry and her co. will be the guests of Stearns, the Syracuse bicycle man.

Manager George Hartz, of the Lyric Theatre, Hoboken, has postponed his trip West until after the holidays.

George L. Harrison, of Walter Sanford's forces, who was at one time resident manager of the Hoboken Theatre, under H. R. Jacobs' regime, is to manage Mr. Sanford's new house in New York.

## PROVIDENCE.

John Drew and his clever co. played a three nights' engagement at the Providence Opera House 16 to 18 to large and delighted audiences. So it was out in full force and the audiences were among the "swell-est" of the season. On Monday and Tuesday evenings Christopher, Jr., was seen for the first time here and although the play was not exactly satisfactory, it was thoroughly entertaining when played by such artists as Mr. Drew, Mr. Harwood, Maud Adams, Elsie De Wolf and Annie Adams. On Wednesday evening a new three-act comedy by Anthony Hope and Edward Rose entitled A Man in Love, was brought out for the first time. The play was received with expressions of approval and curtain calls were in order. The house was dark 19-21. Cleveland's Minstrels 22-25; Modjeska 26-28.

Shaft No. 2 was the attraction at Keith's Opera House 16-21 and played to good houses. It is quite a strong play and has several effective climaxes and thrilling situations. Electricity is introduced in a novel manner and the scenic effects are elaborate and realistic. The co. was evenly balanced and the principal parts well taken by Frank Losee, W. H. Murphy, G. W. Robeling, Carrie Elberts and Marion Elmore. I. J. Corbett in A Naval Cadet 21-23.

The Heart of the Sierras was the offering at Lothrop's Opera House week of 16, presented by the stock co., with Kate Dallas and Harry Leighton in the roles of Chispa and Zeke Stevens. As Chispa Miss Dallas was seen for the first time here in a soubrette role and she gave a delightful performance. Mr. Leighton was seen to advantage and able support was given by Fredrick Murray, Mark Ellsworth, Park Hughes, J. W. Walsh, Alex Gaden, Sam Evans and Cora Williams. N. S. Wood in Orphans of New York 21-23.

The concert given by Charles Lovenburg in Keith's Opera House 16 in commemoration of his twentieth anniversary as an orchestra conductor was a grand success in every way. Every seat in the theatre was sold, and the excellent programme was greatly enjoyed. The large orchestra was composed of members from the Providence, Keith's and Lothrop's Opera Houses, Westminster Theatre, Reeves' Band, National Band, Fall River. John Kernell came on from New York and made merry in his songs, and the French duettists, the Bruet Riviere from Keith's Boston Theatre, created a sensation by their clever vocal imitations. Other entertainers were William Hanrahan and J. K. Feely in duets, Home Talent Club in selections from Chimes of Normandy and King Cole; Nellie Carroll, pianist soloist, and Lovenburg, who, in addition to directing the orchestra, played a piano solo. Mr. Lovenburg has been leader of Keith's Opera House orchestra for several seasons, and is one of our most popular and efficient musicians.

Elsie DeWolfe of John Drew's co., whose home is in Bristol, R. I., was entertained by many of her friends during her 16-18.

John Drew was a guest of Edward M. Guild at the Hope Club while in the city, and also of John Shepard, Jr.

At an entertainment of the Providence Press Club evening of 14 specialties were furnished by James Macy, bison, Harry Leighton, eleconist, Frank Walsh, comedian, and Professor Malini, sleight-of-hand.

Nellie Lee, late of the Arabian Night's co., was in town 18. Lowell Mason was here for a few hours 18. June Swift and Nina Freeth closed with Lothrop's Stock co. 21, and Ruth Aymer joined at Boston 23. Elizabeth Marchant was in the city 17, 18.

Manager Jacob Litt and wife, who were in the city 17, witnessed a performance of Shaft No. 2 at Keith's Opera House. This is the first opportunity Mr. Litt ever had of seeing this play, although it was out all last season.

Theodore Babcock, of the Jack Harkaway co., was here 18 consulting the Whipple Brothers, who propose starting him next season.

I have just received from Edwin I. Shope, of Washington, a very pretty song, entitled "The Picture in My Heart." This is Mr. Shope's latest composition.

Andrew Mack in Myles Aaron comes to Keith's week of 20.

Cora Williams, of Lothrop's Stock co., had a birthday 12, and Nettie Peters, of John Kernell's co., sent her a very pretty bracelet and padlock.

Frank Drummer, of the Kate Dallas co., closed 14, and has joined Saved from the Sea co. at the Bowdoin Square Theatre 15.

George O. Cameron, of the Pawtucket Opera House orchestra, joined the 1402 co. at Holyoke 21.

Maud Miller left 18 for New York.

Charles Cleveland, of Cleveland's Minstrels, and Maurice Jacobs, of the Zero co., have been here the past week.

## GALVESTON.

Marie Wainwright's popularity was attested by the good-sized audience that welcomed her at the Grand 10. The Love Chase was the bill, and while the comedy received artistic treatment throughout disappointment was felt at the selection of the play. The selection of a medium so different in nature from those with which the actress has been identified here in the past. Miss Wainwright is aided by the customary admirable co., and Barton Hill's familiar presence is again happily a prominent part in its make up. Corinne followed 11, 12 to fair houses. The actress retains her bright personality, and is fortunate in the superior environments necessary to the success of her productions. Ben F. Grinnell is a host in himself, and his Svengali in the Trilby burlesque brought down the house. Charles A. Gardner paid his periodical visit 14, 15, but was met by smaller audiences than it has heretofore been his good fortune to attract. The Prize Winner and Fatherland were presented in the capable manner characteristic of this comedian's efforts, and were received with the usual good favor. Next week, Creston Clarke and Conroy and Fox.

Charles A. Gardner has been indisposed for a time, and his appearance during the Galveston engagement was his first in some days. Other members of the co. are also ailing, but not seriously. Manager Dave A. Weiss, of the Waco Opera House, and his brother, Sidney Weiss, our local manager, have exchanged places, and Dave is again in charge here. Sidney left last night for Waco to enter upon his duties there.

The Harmony Theatre opens again 16 as a popular price house with the Rudy La Fayette comb. in repertoire. The engagement is for one week.

Professor E. Berry, who for several seasons conducted the orchestra at the Tremont, will have that department at the Harmony. It is the purpose of the Harmony Theatre management to establish a popular-price circuit in this State.

## CHARLESTON.

The Baldwin-Melville Dramatic co. concluded 14 the most successful engagement they have ever played at the Academy of Music. During the week the performance were given, the receipts of which were \$2,800. Standing room was in demand every night, and on some occasions people were turned away.

Shore Acres was seen here for the first time 16, 17. It is a long while since so engrossing and artistic a play has been given in Charleston, and the attendance should have been much better. Under the direction of Mr. Miner, the play is given with a fac-simile of the New York scenery and an all-around good co., including Archie Boyd, James Lackaye, and Caroline Franklin. Minnie Madden Fiske in The Queen of Liars and A Doll's House 20, 21, and Mabel Paige, Christmas week.

The Baldwin-Melville co. will play a return engagement at the Academy of Music Feb. 17, when Pearl Melville, who is now recuperating at Asheville, N. C., will be with the co.

Manager Keogh has just put into operation an extensive system of heaters, thus ensuring comfort at the Academy this winter.

Manager Charles E. Power was here in advance of Minnie Madden Fiske.

## MILWAUKEE.

Pauline Hall and her excellent co. gave two performances at the Davidson 15. Dorcas was well received by moderate sized audiences.

Sinbad will be the next attraction followed by the Schiersee Peasant co. Christmas week.

The Bijou has had a week of The Dazzler 15-21 and very little can be said to commend it. A Venue Venturian follows for Christmas week.

Continuous performances of opera and vaudeville at the Academy have attracted larger crowds than have been seen at this house for many months. The variety of the performance is very good, particularly the quality of the songs.

Another change has occurred in the management of the Academy, a new lease having been made to E. L. Wheeler and Co., of Chicago, who inaugurated the continuous performances two weeks ago at this house.

We are to be favored with one performance of The Rivals by the combination of stars, Manager Brown

## American Tour, 1895-96.

HENRY IRVING  
MISS  
ELLEN TERRY  
And the LONDON LYCEUM COMPANY

## REPERTOIRE:

MACBETH.  
BECKET.  
KING ARTHUR.  
THE MERCHANT OF VENICE.  
MUCH ADO ABOUT NOTHING.  
LOUIS XI.  
FAUST.  
A STORY OF WATERLOO.

CHARLES I.  
THE LYONS MAIL.  
NANCE OLDFIELD.  
THE BELLS.  
THE CORSIKIAN BROTHERS.  
DON QUIXOTE.  
JOURNEYS END IN LOVE'S MEETING.  
A CHRISTMAS STORY.

DEC. 23 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.  
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC.  
JAN. 13 TO 18, WASHINGTON, ALLEN'S GRAND OPERA HOUSE.  
JAN. 20 AND 21, RICHMOND, ACADEMY OF MUSIC. JAN. 22, CHARLESTON, ACADEMY OF MUSIC.  
JAN. 23, SAVANNAH, SAVANNAH THEATRE. JAN. 24 & 25, ATLANTA, GRAND OPERA HOUSE.  
JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE.  
FEB. 3 & 4, MEMPHIS, GRAND OPERA HOUSE. FEB. 5 & 6, NASHVILLE, VENDOME THEATRE.  
FEB. 7 & 8, LOUISVILLE, MACAULEY'S THEATRE. FEB. 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE.  
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE.  
FEB. 24 TO MAR. 21, CHICAGO, COLUMBIA THEATRE.  
MAR. 22 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.  
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.  
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.  
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 11, PITTSBURGH, ALVA IN THEATRE.  
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.  
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.  
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.  
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.  
MAY 4 TO 10, NEW YORK, ABBEY'S THEATRE.

having booked the co. for May 13. It is understood that the following artists will compose the co. Joseph Jefferson, W. H. Crane, Ned Gwyn, Robert Taber, Otis Skinner, Francis Wilson, Mrs. John Drew, Julia Marlowe-Taber and possibly Lotta.

E. T. McDONALD.

## ST. PAUL.

At the Metropolitan Opera House the Bostonians under the direction of Frank L. Perley, produced in repertoire A War Time Wedding, Prince Ananias and Robin Hood. A full house and a brilliant and fashionable audience, representative of the leading families of the city, greeted the co. in their new production, A War Time Wedding. The opera was handsomely staged, scenery, settings and appointments beautiful and effective, the costumes picturesque and a strong chorus of bright and attractive young girls and well-trained male singers do excellent work both in voice and action. The principals did full justice to the score in their admirable rendition of the parts. Willam H. MacDonald has a suitable role as Ramon Falcon, a guerrilla, and did full justice to the part. He looked the guerilla both in make-up and costume and sang the score in the same clear, resonant voice that has delighted so many St. Paul audiences and made him such a favorite. Jessie Bartlett Davis was very pleasing in the role of Teresa, a Mexican peasant girl, rendering the part with great force and expression both in voice and action. Her beautiful rendition of a solo, "The Night of Wrong is Passing," won for her the most enthusiastic applause. H. C. Barnabee had a most congenial character part in the role of Ezra Stebbins, a Yankee settler, which he made the most of. Yet the part does not allow much scope for Mr. Barnabee's quaint style of acting and the little songs that usually delight his audience and ever makes him a favorite. Eugene Cowes as Felipe, a Mexican peon, had one of the most realistic make-ups and rendered the part most admirably both in voice and action. He sang his solo, a clever, strong voice that elicited hearty applause and repeated encores. Helen Bertram was charming in the role of Mariquita Mason and made a favorable impression. Miss Bertram is gifted with a sweet and clear soprano voice and is an actress of noticeable ability that promises a future. Her artistic rendition of several numbers and solos won for her the approval of the audience and the Bostonians. Harold Blake was excellent as Captain Harry Seldon and sang the part in a pleasing tenor very acceptably. George Frothingham did excellent work as Don Diego D'Alvarez. Alice Neelsen made a very favorable impression in the part of Anita. Josephine Bartlett as Donna Dolores, and Cora Barnabee and Lilla well sustained their respective roles. The chorus do excellent work and deserve favorable mention. The American Extravaganza co. in Sinbad 22-28.

At Litt's Grand Opera House, Agnes Wallace Villa and her excellent co. presented the melodrama, The World Against Her, 15-21, opening to full houses and audiences that appreciated and fully enjoyed the excellent performance given by a co. so evenly balanced and worthy of the star. Miss Villa is an attractive actress, and is gifted with strong dramatic ability. She made a very favorable impression in the role of Madge Carlton, the leading character, playing the part in a strong and impressive manner, and with noticeable finish. Her work is artistic yet natural, and draws the interest and favor of the audience at once. She won well merited recognition. Frank De Vernon was exceptionally good in the part of James Carlton, and met with noticeable favor. A. H. Field does strong work as Gilbert Blair. James E. Keane, L. C. Tibbets, Sabes, Deshon, Lucia Villa, Vio Violetta, and Little Mahel well sustained their respective roles, and deserve favorable mention. The play was well staged, and the performance gave general satisfaction to the patrons. Charles H. Yale's Newest Devil's Auction co. 22-28.

Managers Frank L. Perley, Frank Percy Weadon, Charles R. Bacon, of the Bostonians, report having done a splendid business in California and en route from the coast, the largest for several seasons.

Manager L. N. Scott, of the Metropolitan, has just returned from New York having booked some of the best attractions obtainable, and promises his patrons a fine line of attractions for rest of the season.

GEORGE H. COLGRAVE.

## INDIANAPOLIS.

At the Grand Opera House: Yale Glee Club Dec. 23; Stuart Robson 24, 25; Hancock 26-28.

At the English Opera House A Texas Steer was produced 23-25.

At the Park Theatre: The Midnight Special proved a drawing card 16-18. It is a melodrama of the most pronounced type, which suited the gallery occupants and brought down outbursts of applause. Some specialties of a good kind were introduced, notably musical selections by Mr. J. Coole. Florence French as the heroine acquitted herself creditably. The Prodigal Father 19-21. Florence Bindley 22-25.

At the Empire Theatre 16-21 Nick Roberts' Humpty Dumpty opened to a good house—first night's performance not running off as smoothly as expected. Following nights witnessed a material improvement. Of the specialties the aerial act of Stirk Zeno and Anita deserved special mention. H. W. Seamon's Extravaganza 22-28.

Florence Bindley, who will be the attraction at the Park Christmas week, will celebrate Christmas with her co. at one of the hotels in a good old-fashioned way, and her engagement will close the Grand and English this week, the patrons being too busy with Christmas to patronize these houses liberally, consequently the Park and Empire did well.

G. A. RECKER.

## KANSAS CITY.

Anna Eva Fay mystified the patrons of the Coates 16-21 with her wonderful performance of curious and interesting phenomena. Her audiences crowded the house, and her engagement was a successful one pecuniarily. Trilby 22-28.

In Old Kentucky played to big houses as usual at the Grand Opera House 15-21, and the presentation was even better than last year's production. The pickaninny band has been disciplined until it gives a most finished and pleasing performance, and the cast was all that could be desired. Thomas A. Wise as Colonel Sandusky Doolittle, Effie Warner as Madge Brierly, Ralph Stuart as Frank Layson, and Pierce Kinsey as

Joe Lorey were all good. The Twelve Temptations 22-28.

The Ninth Street Opera House was crowded 15-21 with people who enjoyed the good all-around variety bill presented by the Howard Athenaeum Star Specialty co. The various acts were all good, and were well received. The Hustler 22-28.

Clay Clement in the Old Dominion 26-28. The Gills was dark for two weeks, and reopened 22 with the Crows in repertoire at popular prices.

FRANK E. WILSON.

## BALTIMORE.

Glady's Wallis simply captivated her audience at Harris' Academy of Music, where she appeared in Clay M. Greene's new version of Fanchon, entitled The Cricket. The character of the diminutive little Cricket is admirably suited to Miss Wallis' style. She is bright, piquant, sympathetic and irresistible, and with but a shrug of her shoulder and a glance of her eye she swayed her audience at will. The supporting co. is a fairly good one. Frederick Tandler is apparently not suited to the role he assumes, as he is not at all happy in it. R. F. McClannin did the best work in the support. His conception of the part of the stern old father was true to nature and it was consistently carried out.

At Ford's Grand Opera House Alexander Salvini opened a week's engagement appearing as A. Arman in The Three Guardsmen. Mr. Salvini as an actor is making rapid strides in his profession and bids fair to win for himself a name equal to that of his illustrious father. He has much in his favor—presence, voice, humor and a thoroughly artistic conception. With these and determination he is bound to win. The co. supporting him is an excellent one, and the performances have been much enjoyed. Della Fox 23.

Flynn and Sheridan's double co. were the attraction at Kerman's Monumental Theatre 23.

As announced some time ago, Harris' Academy of Music will pass into the hands of Nixon and Zimmerman at the close of this season. I have been informed that Manager Tonia F. Dean, of the Academy, will continue in that capacity to represent the interests of the new proprietors. Manager Dean is very popular both in and out of the profession and will amply fill the bill.

HAROLD RUTLEDGE.

## SAN ANTONIO.

The past week at the Grand Opera House has been a busy one. Charles Gardner opened the week playing 9, 10 to a fair business.

Creston Clarke followed on 11, 12 and though his business was light he created a very favorable impression and his work was highly commended. Adelaide Prince, his leading lady, shared honors with him. Their repertoire here consisted of Fool's Revenge, Romeo and Juliet and Richelieu.

The Kimball Opera co. with Corinne 13, 15 to a large business and gave great satisfaction. Corinne showed marked improvement and Mrs. Kimball's co. this season is better than ever.

Grand 16 to 21 dark. Katie Emmett is booked for 21, 22. De Wolf Hopper, for 24, 25 and Derby Winner for 26.

William L. Malley, manager of Conroy and Fox was in the city last week ahead of his co.

J. W. McKinney, representing De Wolf Hopper, was here 15 looking after the interests of his co.

WILLARD L. SIMPSON.

## DENVER.

The Broadway was dark week of 16-21, with the exception of three nights occupied by an Uncle Tom co. Marie Wainwright produces Daughters of Eve week of 23-28.

At the Orpheum, Lincoln Carter's Tornado co. attracted large houses with its effective scenes. The performances were entirely up to what was claimed of them.

Louis James made the usual success at the Tabor in his repertoire, opening with Virginia. The only new feature was Marmon, which was well received. Mr. James' support was fair. Week of 23-28, Charley's Aunt.

Harry Lacy leaves The War of Wealth co. in Omaha and will confine his attention to The Man From The West, to be produced by him next month.

There is some talk of a stock co. at the Orpheum to play melodrama.

L. R. Stockwell has left town. Other members of his late co. are still here.

Harry Corson Clark leaves for New York this week after a residence in Denver of two years.

W. P. FRASER.

## MINNEAPOLIS.

At the Metropolitan, for the week of 15, Canary and Lederer's organization appeared in The Passing Show. The Carletons in The Lily of Killarney at the Bijou proves to be an attraction of more than ordinary interest. They began Sunday afternoon matinee with a crowd house, which promises to continue throughout the week.

The Christmas week attraction at the Bijou is announced in the first appearance in this city for several seasons of Agnes Wallace Villa in The World Against Her.

The following are booked for the Bijou in the near future: Gus Heege's A Venue Venturian, Charles H. Yale's Newest Devil's Auction, Freeman's Fun Makers in A Railroad Ticket, Frank Harvey's The Land of the Living, Eugene O'Rourke in The Wicklow Postman, and Charles T. Ellis in The Alsatian.

F. C. CAMPBELL.

## OMAHA.

This has been a lustrous week with only average attendance and attractions and corresponding returns to the exchequer. At the Boyd 11, 12 Louis James offered Virginia, Hamlet and Marmon to very limited business. Charles H. Yale's Newest Devil's Auction 13-15 has been greatly changed and strengthened since their last annual visit.

At the Creighton William C. Andrews 12-14 had four average audiences. The Fast Mail 15-18, its usual run, on the Mississippi 22-25; Pudd'head 26-28; Columbia Opera co. 29-Jan. 1; Tornado 24; Railroad Ticket 27; Trilby 8-10.

R.











slack wire performer; and Roberto and Doroteo, arms



Teachers' County Institute 16-20; W. and J. College







## DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

## DRAMATIC COMPANIES.

## ALL THE COMFORTS OF HOME: Madison, Ind., Dec. 21, Richmond 29.

A BREEZY TIME (Fitz and Webster): Tallahassee, Fla., Dec. 25; Apalachicola 26, Quincy 27, Bainbridge, Ga., 28.

A BOWERY GIRL (Harry Williams, mgr.): Harlem, N. Y., Dec. 23-28.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Boston, Mass., Dec. 16-28.

A MONEY ORDER (Jule Walters): Ottumwa, Ia., Dec. 25, Burlington 27, Quincy, Ill., 28, East St. Louis 29.

ALABAMA (Clement Bainbridge, mgr.): Adrian, Mich., Dec. 24, Grand Rapids 25, Battle Creek 26, Saginaw 27, Bay City 28, Flint 30, Charlotte 31, Fort Wayne, Ind., Jan. 1.

A RAILROAD TICKET: St. Louis, Mo., Dec. 23-28.

ALEXANDER SALKIN (W. M. Wilkison, mgr.): Chattanooga, Tenn., Dec. 23.

ANDERSON THEATRE: Hoopstons, Ill., Dec. 23-28.

A CRACKER JACK: Canton, O., Dec. 25, Massillon 26, Salem 27, Youngstown 28.

A TURKISH BATH (E. H. Macoy, mgr.): Springfield, Mo., Dec. 25, Jonesboro, Ark., 31, New York Jan. 1, Helena 3, Pine Bluff 4, Texarkana, Tex., 8, Clarksville 9, Worcester 6-11.

ARMSTRONG COMEDY: Sioux Rapids, Ia., Dec. 23-28.

A PLUM PUDDING: Shreveport, La., Dec. 25, Marshall, Tex., 26.

ARTHUR C. SIDMAN (A Summer Shower: E. J. Dellinger, mgr.): Lewiston, Me., Dec. 25, Lowell, Mass., 26-28, Amesbury 29, Newburyport 31, Franklin Jan. 3, South Framingham 4, Worcester 6-11.

A VENUE VENTILATOR (Gus Heege): Milwaukee, Wis., Dec. 23-28, St. Paul, Minn., 29-Jan. 4, Minneapolis 5-11.

A THOROUGHbred (Geo. D. Louden, bus. mgr.): Youngstown, Pa., Dec. 25, Warren 26, Newcastle 27, Beaver Falls 28.

A BAGGAGE CHECK (Barnes & W. S. Butterfield, mgr.): Winchester, Ky., Dec. 24, Lexington 25, Huntington, W. Va., 26, Ironton, O., 27, Ashland, Ky., 28, Circleville, O., 31, Springfield Jan. 1, Fiqua 2, St. Mary's 3, Lima 4.

AMY LEE AND FRANK DOANE (D. S. Vernon, mgr.): Louisville, Ky., Dec. 23-28, Cincinnati, O., 30-Jan. 4, Philadelphia, Pa., 5-11.

ADA VAN ETTA (Charles L. Young, mgr.): Akron, O., Jan. 1, Detroit, Mich., 5-11.

A. V. PEARSON'S STOCK (Northern: Edwin Elroy, mgr.): Belleville, Ont., Dec. 23-28, Ottawa 30-Jan. 4, a Texas STRIP (Hoyt and McKee, props.): Indianapolis, Ind., Dec. 23-28, Dayton, O., 26, Belleair 27, Wheeling, W. Va., 28, Washington, D. C., 30-Jan. 4.

ANNA E. DAVIS (Henry Blackaller, mgr.): Portsmouth, O., Dec. 23-28, Gallipolis 30-Jan. 3.

A HAPPY LITTLE HOME (George W. Monroe): Toledo, O., Dec. 23-28, Lima 29.

BENNY OR KATE (Gus Rothman, mgr.): Quincy, Ill., Dec. 25, Sterling 27, Clinton, Ia., 28, Peru 30, Ottumwa 30, Joliet Jan. 1, Aurora 2, Belvidere 3, Elgin 4, Racine, Wis., 5, Milwaukee 6, Waukegan, Ill., 7, Goshen, Ind., 8, Detroit, Mich., 9-11.

BUSS COMEDY (George H. Bubb, mgr.): Bangor, Me., Dec. 23-Jan. 4, Augusta 6-11.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): New York city Dec. 16-28.

BURMAN: Worcester, Mass., Dec. 23-28.

BURDWIN-MELVILLE: Jacksonville, Fla., Dec. 23-28, Birmingham, Ala., 30-Jan. 4.

CRITERION PLAYERS: Matengo, Ia., Dec. 23-28.

CRISTON FRANK: Gainesville, Tex., Dec. 24, Denison 25, Paris 26, Blue Bluff, Ark., 28, Hot Springs 30, Little Rock 31, Jan. 1, Memphis, Tenn., 2-4.

COON HOLLOW: Hoboken, N. J., Dec. 23-28, Dover 29, Easton, Pa., 27, Binghamton, N. Y., 28, Norwich 30, Oneonta 31, Schenectady Jan. 1, Gloversville 2, Utica 3, Geneva 4, Buffalo 6-11.

CHARLES L. DAVIS (Alvin Joslyn): Trinidad, Col., Dec. 24, Pueblo 25, Colorado Springs 26, Salida 27, Leadville 28.

CAPTAIN PAUL: Newark, N. J., Dec. 23-28, Jersey City 30-Jan. 4, Philadelphia, Pa., 6-11.

CICIL SPOONER (B. S. Spooner, mgr.): Meadville, Pa., Dec. 23-28, Jamestown, N. Y., 30-Jan. 4.

CORSE PAYTON (David J. Ramage, mgr.): Denver Falls, Pa., Dec. 23-28, Youngstown, O., 30-Jan. 4.

COMPTON'S PLAYERS (Guenther and Hallenbeck, mgrs.): Oskaloosa, Ia., Dec. 23-28.

CRADNEY OLCOFF (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 23-Jan. 4, Harlem, N. Y., 6-11.

CHARLES COWLES (Charles A. Holt, mgr.): Newark, N. Y., Dec. 24, Penn Van 25, Seneca Falls 26, Danville 27, Wellsville 28.

CLAY CLEMENT (Joseph Adelman, mgr.): Sioux City, Ia., Dec. 25, Kansas City, Mo., 27, St. Joseph 30, Marshalltown, Ia., 31, Des Moines Jan. 1, Cairo, Ill., 3, Paducah, Ky., 4, Louisville 6-11.

CARRIE LOUIS (John A. Himmelein, mgr.): Chillicothe, O., Dec. 23-28, Warren 30-Jan. 4.

CLARA MORRIS: Boston, Mass., Dec. 23-28.

CONROY AND FOX: Waco, Tex., Dec. 25, Hillsboro 26, Fort Worth 27, Gainesville 28, Sherman 30, Denison 31, Dallas Jan. 1, 2, Tyler 3, Marshall 4, Shreveport, La., 6, Monroe 7, Vicksburg, Miss., 8, Helena, Ark., 9, Memphis, Tenn., 10, 11.

CHARLES ROYCE (Brightly Dayton, mgr.): Lansing, Mich., Dec. 25, Grand Rapids 27, Grand Haven 28, Muskegon 30, Big Rapids 31, Bay City Jan. 1, Saginaw 2, Flint 3, Pontiac 4.

CHARLEY'S AUNT (Western: Charles Frohman, mgr.): Denver, Col., Dec. 16-28, Omaha, Neb., 30, 31, Council Bluffs, Ia., Jan. 1, Fort Scott, Kans., 2, Joplin, Mo., 3, Carthage 4.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Sherman, Tex., Dec. 24, Paris 25, Shreveport, La., 27, Meridian, Miss., 30, Pensacola, Fla., 31, Mobile, Ala., 1, Birmingham 2, Montgomery 3, Columbus, Ga., 4, Savannah 6, Charleston, S. C., 7, Augusta, Ga., 8, Macon 9.

CHARLES E. MARVIN'S PLAYERS: Chillicothe, Mo., Dec. 23-28, Brookfield 30-Jan. 4.

CHARLES T. ELLIS: Detroit, Mich., Dec. 23-28.

CROW SISTERS COMEDY (Julius F. Switzer, mgr.): Kansas City, Mo., Dec. 23-Jan. 4.

CHARLEY'S AUNT (Eastern: Charles Frohman, mgr.): Washington, D. C., Dec. 23-28.

COTTON KING (No. 1: W. A. Brady, mgr.): Philadelphia, Pa., Dec. 23-28.

COTTON KING (No. 2: W. A. Brady, mgr.): Paterson, N. J., Dec. 26-28.

DOWN ON THE FARM: Binghamton, N. Y., Dec. 23-28, Schenectady 25, Hamilton, Del., 30, 31, Wilkes-Barre, Pa., Jan. 2-4.

DELLA FRINGLE: Decorah, Ia., Dec. 23-30.

DR. JERKILL AND MR. HYDE (W. H. Hartigan): St. John's, Mich., Dec. 25, Saranac 26, Lowell 27, Greenville 28, Beidng 30, Albion 31.

DOWN ON THE SUWANEE RIVER (Edward J. Nugent, mgr.): Buffalo, N. Y., Dec. 23-28, Boston, Mass., 30-Jan. 4.

DONNELLY AND GIBARD: New Orleans, La., Dec. 23-28, Galveston, Tex., 30, 31, Houston Jan. 1, San Antonio 2, Austin 3, Waco 4, Fort Worth 6, Dallas 7, 8, Shreveport, La., 9, Hot Springs, Ark., 10, Little Rock 11.

DARKEST RUSIA (Sidney R. Ellis, mgr.): Cincinnati, O., Dec. 23-28.

DR. HAVEN COMEDY: Findlay, O., Dec. 23-28, Sandusky 30-Jan. 4.

DRILMONICO SAT SIX (J. M. Ward, mgr.): Chattanooga, Tenn., Dec. 25, Murfreesboro 26, Nashville 27, Louisville, Ky., 29-Jan. 4.

DANIEL SULLY (The Social Lion: Frank E. Jamison, mgr.): San Francisco, Cal., Dec. 16-28.

DAN MCCARTHY: Troy, N. Y., Dec. 25, 26, Schenectady 27, Little Falls 28, Rochester 30-Jan. 4, Albany 6, 8, Bennington, Vt., 9, Burlington 10, Plattsburg, N. Y., 11.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Chicago, Ill., Dec. 23-Jan. 4.

EFFIE ELLISER: Provo City, Utah, Dec. 21, Ogden, 25, Park City 26, Logan 28, Butte, Mont., 30, 31, Anaconda Jan. 2, 3, Great Falls 4, Helena 5, 7, Hamilton 8, Missoula 9, Spokane Falls, Wash., 11.

ENEMIES FOR LIFE (Lee Moses, bus. mgr.): Bridgeport, Conn., Dec. 24, Wallingford 25, Naugatuck 27, Torrington 28, Holyoke, Mass., 30-Jan. 4.

ELDON'S COMEDIANS: Kokomo, Ind., Dec. 23-28, Springfield, O., 30-Jan. 4.

ELLA CAMERON (J. L. Clarke, mgr.): Kingston, Ont., Dec. 23-28.

E. H. SOTHERN (Daniel Frohman, mgr.): Chicago, Ill., Dec. 9-Jan. 4.

EIGHT BELLS: Philadelphia, Pa., Dec. 30-Jan. 4.

EMMA WARREN: New Iberia, La., Dec. 23-29, Patterson 30-Jan. 4, Thibodaux 6-11.

ETHEL TUCKER (H. P. Meldon, mgr.): Amsterdam, N. Y., Dec. 23-Jan. 4, Bradford, Pa., 6-11.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Harlem, N. Y., Dec. 23-28.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Cincinnati, O., Dec. 23-28, Toledo 30-Jan. 1, Milwaukee, Wis., 25, Kalamazoo, Mich., 6, Lansing 7, Bay City 8, Saginaw 9, Grand Rapids 10, Fort Wayne, Ind., 11.

EDWARD HARRISON (M. W. Hanley, mgr.): Elmira, N. Y., Dec. 25, Rochester 26-28.

FLANNIGAN'S WEDDING: Elwood, Ind., Dec. 24, Alexandria 25, Greenville, O., 26, St. Mary's 27, Lima 28.

FINNIGAN'S LUCK (H. S. Riccio): Canton, N. Y., Dec. 24, Auburnburg 25.

FAUST (Griffith: E. A. Church, mgr.): Bay City, Mich., Dec. 24, Charlotte 25, Lansing 27, Ionia 28, Grand Rapids 30.

FAUST (Morrison's Western): Franklin, Pa., Dec. 24, Youngstown, O., 25, Warren, Pa., 26, New Castle 27, Beaver Falls 28, East Liverpool, O., 30, Steubenville 31, Wheeling, W. Va., Jan. 1, Canton, O., 2, Akron 3, Cleveland 4.

FAUST (Allahan's): New York city Dec. 23-28.

FORGIVEN (Edwin Forsberg): Danville, Pa., Dec. 25, Ashland 26, Mahanoy City 27, Hazleton 28, Wilkes-Barre 30-Jan. 1.

FROST AND FANSHAW (Darius Green): Lawrenceburg, Ky., Dec. 23-28.

FIRE PATROL: Ballston Spa, N. Y., Dec. 27, Mechanicville 28, Cohoes 30, Schuylerville 31, Fort Edward Jan. 1, Port Henry 2, St. Albans, Vt., 3, Burlington 4.

FORRESTER'S STOCK: Philadelphia, Pa., indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Chicago, Ill., indefinite.

FAST MAIL (Northern: Martin Golden, mgr.): Auburn, N. Y., Dec. 23, Oswego 25, Norwich 26, Utica 27, Little Falls 28, Fort Plain 30, Saratoga Springs 31, Cohoes Jan. 1, Lansingburg 2, Albany 3, 4, Hudson 6, Catskill 7, Saugerties 8, Poughkeepsie 9, Fishkill 10, Sing Sing 11.

FAST MAIL (Southern: John R. Hogan, mgr.): Atchison, Kans., Dec. 24, Leavenworth 25, Lawrence 26, Ottawa 27, Burlington 28, Topeka 30, Manhattan 31, Junction City Jan. 1, Salina 2, McPherson 3, Hutchinson 4, Newton 6, Wichita 7, Wellington 8, Winfield 9, Arkansas City 10, Coffeyville 11.

FARIO ROMANI (Aiden Benedict, mgr.): Lancaster, Pa., Dec. 24, 25, Columbia 26, Williamstown 27, Carlisle 28, Hagerstown, Md., 30, Frankfort, Pa., 31, Chester Jan. 1, Hanover 2, Martinsburg, W. Va., 3, Alexandria, Va., 4.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): Soldiers' Home, Hampton, Va., Dec. 24, Norfolk 25, Petersburg 26, Richmond 27, 28, Danville 30, Lynchburg 31, Stanton Jan. 1, Charlottesville 2, Bristol 3, Knoxville, Tenn., 4, Asheville, N. C., 6, Charlotte 7, Columbia, S. C., 8, Asheville, N. C., 9, Savannah 11.

FIRE PATROL: North Adams, Mass., Dec. 24, Albany, N. Y., 25-28.

FANNY RICE (G. W. Purdy, mgr.): San Francisco, Cal., Dec. 23-Jan. 11.

FANNY DAVENPORT: Rochester, N. Y., Dec. 23-28, Buffalo 29-28, Detroit, Mich., 30-Jan. 4, Chicago, Ill., 6-11.

FINNIGAN'S BALL (Murray and Mack: Frank T. Murray, mgr.): Montreal, P. Q., Dec. 23-28, Worcester, Mass., 31-Jan. 4.

FREDERICK BANCROFT (Clarence Flemming, mgr.): Columbus, O., Dec. 23-28.

FLORA STANFORD (J. G. Glasgow, mgr.): Brownsville, Pa., Dec. 22-27.

FRANKLYN CO.: San Jose, Cal., Dec. 23-28, Oakland 30-Jan. 4.

GIRL WANTED: Cleveland, O., Dec. 23-28.

GIRL I LEFT BEHIND (H. Quintus Brooks, bus. mgr.): Cincinnati, O., Dec. 23-28.

GLICK COMEDY: Le Roy, Ill., Dec. 23-28.

GRAHAM EARLE: Montgomery City, Mo., Dec. 23-28.

GRAND AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., indefinite.

GAY PARLIAM (Charles Frohman, mgr.): New York city Sept. 23-indefinite.

GREEN GOODS MAN (W. E. Gorman, mgr.): Detroit, Mich., Dec. 23-28.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Pittsburg, Pa., Dec. 23-28.

GALLAGHER AND WEST (O'Hooligan's Manager: W. B. Watson, mgr.): Coldwater, Mich., Dec. 24, Jackson 25, Adrian 26, Ann Arbor 27, Flint 28, Detroit 29-Jan. 4.

HERNE'S SHORE ACRES (William B. Gross, mgr.): New York city Nov. 25-indefinite.

HEART OF MARYLAND: New York city Oct. 22-indefinite.

HELEN MORA: Washington, D. C., Dec. 23-28.

HERMANN THE GREAT (E. L. Bloom, mgr.): Chicago, Ill., Dec. 22-Jan. 4.

HENRY IRVING: Philadelphia, Pa., Dec. 23-Jan. 4, Baltimore 6-11.

HOYT'S COMEDY: Denison, Tex., Dec. 23-28, Ardmore, I. T., 30-Jan. 4.

HUMAN HEARTS (Wilson S. Ross, mgr.): Auburn, N. Y., Dec. 25, Rochester 26-28, New York City 30-Jan. 4, Philadelphia, Pa., 6-11.

HANFORD, SPENCER AND O'BRIEN (Frank G. Connolly, mgr.): Worcester, Mass., Jan. 1, 2, North Adams 3, Saratoga Springs, N. Y., 6, Ballston 7, Schenectady 8, Amsterdam 9, Little Falls 10, Johnstown 11.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Shenandoah, Pa., Dec. 25, Lewisburg 26, Berwick 27, Danville 28, Hazleton 30, Girardville 31, Mahanoy City Jan. 1, Lansford 2, Mahanoy Place 3, Mt. Carmel 4, Philadelphia 6-11.

HAMILTON-PHILIPS: Rochester, Ind., Dec. 23-28.

HOLDEN COMEDY: Bloomington, Ill., Dec. 23-28.

HANDY'S PASSING PLAYERS: Carlisle, Ky., Dec. 24, Millersburg 25.

HOWARD WALL: Altoon, Ill., Dec. 30-Jan. 4.

HOYT'S TRIP TO CHINATOWN (Laura Biggar and Bert Haverly: Frank W. Conant, mgr.): Fortoria, O., Dec. 24, Lima 25, Defiance 26, St. Mary's 27, Elyria 28.

HENNESSY-LEROY (A. Gruber, mgr.): Pearsall, Tex., Jan. 2, 3, Catula 4, 5, Laredo 9-11.

HARRISON J. WOLFE: Toronto, Ont., Dec. 23-25, Hamilton 26, Niagara Falls, N. Y., 27, Fredonia 28, Cleveland, O., 29-Jan. 4.

IDA VAN COLELAND (J. M. Hyde, mgr.): Fort Dodge, Ia., Dec. 23-28.

ION CARROLL: Westfield, N. Y., Dec. 23-28.

IN OLD KENTUCKY (No. 1: Jacob Litt, mgr.): Boston, Mass., Dec. 16-28.

IRISH ARISTOCRACY: Fall River, Mass., Dec. 23-28.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Pittsburg, Pa., Dec. 23-28, St. Louis, Mo., 30-Jan. 4, Indianapolis, Ind., 6-11.

JAMES O'NEILL (W. F. Connor, mgr.): Birmingham, Ala., Dec. 24, Memphis, Tenn., 25-28, Nashville 30, 31, Jane May (Augustus Day, mgr.): Ottawa, Ont., Dec. 24, Brockville 25, Ogdensburg, N. Y., 26, Montreal, P. Q., 30-Jan. 4.

JAMES J. CORRETT (W. A. Brady, mgr.): Providence, R. I., Dec. 23-28, Boston, Mass., 30-Jan. 4.

JAMES A. KELLY: Altoona, Pa., Dec. 25.

JAMES ALBERT (Clifton and Middleton, mgrs.): Uniontown, Pa., Dec. 23-28.

JOHN KERNELL (Davis and Keogh, mgrs.): Newark, N. J., Dec. 23-28.

JOHN DRAKE (Charles Frohman, mgr.): Pittsburg, Pa., Dec. 23-28.

JOSEPH HART (A Gay Old Boy: D. W. Truss and Co., managers): Buffalo, N. Y., Dec. 23-28.

JACK HARKAWAY: Montreal, P. Q., Dec. 23-28.

JAMES B. MACKIE (Grimes Cellar Door): Beloit, Wis., Dec. 24, Madison 25, Portage City 26, Stevens Point 27, Wausau 28, Chippewa Falls 30, Eau Claire 31, La Crosse Jan. 1, Red Wing, Minn., 2, Stillwater 3, St. Cloud 4, Brainerd 6, Little Falls 7, Grand Forks 8, Winnipeg, Man., 9-11.

JOSEPH JEFFERSON: Toledo, O., Dec. 25, 26.

JOHN E. BRENNAN (Tim the Tinker: Frank W. Lane, mgr.): Shamokin, Pa., Dec. 24, Mount Carmel 25, Milton 26, Bloomsburg 27, Muncy 28, Lock Haven 30, Bellefonte 31, Coalport Jan. 2, Hastings 3, Punxsutawney 4, Curwensville 6, Hautzdale 7, Ebensburg 8, Greensburg 9, Irwin 10, Connellsville 11.

JOHN STAPLETON (Gustave Frohman, mgr.): Fort Wayne, Ind., Dec. 25, Logansport 26, Champaign, Ill., 27, Kankakee 28, Chicago 29-Jan. 1.

JOHN O'DONNELL AND AGNES FILLER: Centralia, Ill., Dec. 23-28.

JOINING THE CIRCUS: Union City, Tenn., Dec. 24, Trenton 25, Jackson 26, Holly Springs, Miss., 27, Oxford 28.

KITTIE RHODES: Bridgeton, N. J., Dec. 23-28, Johnson, Pa., Dec. 23-28.

KATIE EMERY (Hubert Sackett, mgr.): Galveston, Tex., Dec. 26.

KATHERINE ROBER: New Bedford, Mass., Dec. 23-28, Portland, Me., 30-Jan. 4, Lewiston 6-11.

KITTIE MITCHELL (Crazy Patch: Harry Samuel, mgr.): Buffalo, N. Y., Dec. 23-28.

LOUIS JAMES (Wagnalls and Kemper, mgrs.): Salt Lake City, Utah, Dec. 23-27, Virginia City, Nev., Jan. 1, San Francisco, Cal., 6-11.

LITTLE TRINITY (Fred Robbins, mgr.): Wilkesbarre, Pa., Dec. 23, Frankford 24-28, Allentown 30-Jan. 1.

LILLIAN TUCKER: Quebec, Can., Dec. 23-28.

LAND OF THE LIVING: Toronto, Can., Dec. 23-28, Detroit, Mich., 29-Jan. 4, Cleveland, O., 6-11.

LOST PARADISE (William Morris): Torrington, Conn., Dec. 24, Waterbury 25, Bridgeport 26-28, Westerly, R. I., 30, New London, Conn., 31, New Britain Jan. 2, Hartford 24.

LIGHT ON THE POINT: Wheeling, W. Va., Dec. 23-25.

LEWIS MORRISON (E. J. Abram, mgr.): Toronto, Ont., Dec. 23-28, Columbus, O., 30-Jan. 1, Springfield 2, Dayton 3, 4, Zanville 6, 7, Mansfield 8, Jackson, Mich., 9, Elkhart, Ind., 10, Lafayette 11.

LYCUM THEATRE STOCK (Daniel Frohman mgr.): New York city Nov. 25-indefinite.

LANGDON DRAMATIC: M. Ford, Del., Dec. 23-28.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Philadelphia, Pa., Dec. 16-28.



## A PALPABLE HIT.

The Christmas Mirror Praised and Complimented—Press and Personal Expressions.

## ARTISTIC AND FETTERING.

Chicago Inter-Ocean, Dec. 17.

There is no necessity for the spirit of the times teaching the New York Dramatic Mirror speed, as it has already launched its big Christmas edition, decked in fine colors, beautifully spiced with illustrations, and freighted with articles of interest. Among its contributors are: C. W. Coudlock, Henry Irving, Janussek, Emma Calvé, Howard Paul, Paul Potter, Sydney Cowell, Gladys Drew Rankin, Madeleine Ryley, J. E. Dodson, Viola Rial, John T. Malone. It is not only up to but already ahead of date, artistic and fetching.

## THE MOST AMBITIOUS OF ARTISTIC MAGAZINES.

Washington News, Dec. 11.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is gracing the bookstands. It is one of the handsomest periodicals pictorially and statistically on the market, and by all odds the most ambitious dramatic magazine yet from the press. Harrison Grey Fiske, by brains and diligence, has put THE MIRROR at the head of theatrical magazine literature and well up in the list of recognized American journals.

## A WORK OF ART.

Detroit Free-Press, Dec. 17.

Harrison Grey Fiske, editor and proprietor of THE NEW YORK DRAMATIC MIRROR, has sent forth a special holiday number of his influential and representative journal. It is a work of art in more senses than one and it contains between its strikingly beautiful covers a large volume of matter of special interest to those who follow the doings of our stage, either professionally or as a pastime. Exceptional value attaches to this issue because of Mr. John Malone's well written and admirably illustrated article on the home of the Players' Club, founded by Edwin Booth and his home at the time he was passing from earth.

## EXCELLED ALL PREVIOUS EFFORTS.

Albany Express, Dec. 16.

The Christmas number of THE DRAMATIC MIRROR is a gem, both from an artistic standpoint and also because of the fund of information contained therein. Actors and actresses, whose versatility and subtlety has won fame and has placed them firmly in the confidence of the public, appear in beautifully toned cuts. Many of the most popular theatres in New York are also represented. There is also a bevy of celebrated actors, notable among whom is Ellen Terry. Some of the leading artists of the French stage also appear. Nestling among the prose and the like-cut are several beautiful poems by Sydney Cowell. They are catchy and witty. "Georgia Redfern Cain and Albert Hart as Wang appear natural. Pictures of Jessie Bartlett Davis and Lillian Lawrence also recall very clever entertainers. An admirable photo of Madeleine Rion appears. Strong in her personality, earnest in her work, this successful comedienne has forged her way into the foremost ranks. From the Pacific to the Atlantic she has won favor and fame. One of the poems is by J. A. Waldron, formerly city editor of the Albany Journal. The proprietor of THE MIRROR, Mr. Fiske, has excelled all previous efforts in this his latest issue of the recognized dramatic authority.

## NOT A DULL LINE NOR A POOR PICTURE.

Newark, N. J., Advertiser, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR will be found of great interest to all who are in any way connected with the stage, and to everyone who enjoys a good play. From the gorgeously designed cover to the last page of the volume, there is not a dull line nor a poor picture. Opening with a splendidly written article on "The House of the Players," which is beautifully illustrated, the reader is carried on with never flagging interest. Joe Jefferson's birthplace, the theatres of New York, anecdotes of Booth, sketches of the men and women who have made us laugh and weep, crisp short stories, humorous poems, clever little plays, serious articles and innumerable pictures fill up a book that is both entertaining and instructive. Editor Fiske is to be congratulated.

## A DELIGHTFUL ADDITION TO HOLIDAY LITERATURE.

Atlanta Constitution, Dec. 15.

The Christmas MIRROR is out and that means that a very delightful addition has been made to the holiday literature of the year. The high standard set by former Christmas MIRRORS is fully maintained in the edition for 1895 and that is saying everything. The special features in this number, however, are the groups of French artists and English artists, each of which occupies several pages. Another feature is a double page of the theatres of New York, and an interesting story is that which tells of the Players' Club and gives illustrations of the different rooms in this delightful place.

## INTERESTING TO ALL CLASSES.

Cleveland Plain Dealer, Dec. 15.

The Christmas number of THE DRAMATIC MIRROR is on the newsstands. In view of the variety and general welcome of the Christmas special this year this announcement is not of a startling nature. However, those interested in matters theatrical will be interested to know that THE MIRROR'S Christmas number is elaborate and contains material interesting to all classes. Harrison Grey Fiske, the accomplished editor of THE MIRROR, has reason to feel proud of the quality and quantity of his Christmas greeting to the theatrical fraternity.

## THE ESSENCE OF PROSPERITY.

St. Louis Star-Sun, Dec. 15.

Harrison Grey Fiske, of THE NEW YORK DRAMATIC MIRROR, has in his time brought out many a Christmas edition of his DRAMATIC MIRROR, but none can compare with the work which he submits to his army of patrons in this year of grace 1895. It is an edition de luxe in the best sense, contents, press work and illustrations not only reflecting the resources of Mr. Fiske's establishment, but also the indefinable essence of prosperity, which is never present in any publication unless it is deserved. The Christmas DRAMATIC MIRROR is a bright visitor this year, and a most welcome one.

## SURPASSES IN EVERY WAY ANYTHING OF THE KIND.

Pittsburg Press, Dec. 15.

The Christmas number of THE DRAMATIC MIRROR has made its appearance ahead of the rest of the holiday numbers of the dramatic papers. It surpasses in every way anything of the kind ever attempted before. In it will be found much that will interest theatre-goers all over the country. A prominent feature, to which several pages are devoted, is a sketch of foreign artists, with beautifully executed illustrations. American actresses and actors have not been overlooked by any means, nor have American theatres. THE DRAMATIC MIRROR is about the best of the most weekly papers published in the interest of theatres.

## FILLED WITH GOOD THINGS.

Baltimore American, Dec. 15.

The Christmas issue of THE DRAMATIC MIRROR is, as usual, filled with good things for the eye and taste. The illustrations display the finest artistic work, and the reading matter is a choice variety of story, poem, sketch and essay. The opening article, "The House of the Players' Club," by John Malone, is superbly illustrated. Among the contributors are Henry Irving, John Ernest McCann, Janussek, Emma Calvé, Paul Potter, Madeleine Lucette Ryley, Walter Stearns Hale, Russ Whyatt, Gladys Rankin, Drew, Alice Ives, Alice Kauser, and numerous other well-known actors and actresses. The beautiful cover in color is one worth framing as a picture in itself.

## ALL OF EN-ROUSING INTEREST.

Newburgh, N. Y., Daily Telegram.

Harrison Grey Fiske, the editor and proprietor of THE MIRROR, is so well known among dramatic and theatrical folk that anything from his hands is eagerly sought. THE MIRROR leads the van in the ranks of dramatic publications, and this year its holiday number is even better than the excellent special editions of past years. The number comprises eighty-four pages and cover, the latter printed with a beautiful design in colors. The text is all of engrossing interest, and the hundreds of half-tone engravings upon fine paper present a true work of art.

## UNUSUALLY FINE AND INTERESTING.

Portsmouth, N. H., Blade, Dec. 16.

The Christmas number of THE DRAMATIC MIRROR is at hand. It is an unusually fine and interesting production.

## THE VERY HIGHEST DEGREE OF PERFECTION.

New York Dramatic Chronicle, Dec. 16.

The Christmas MIRROR, just received, is, as usual, a model of its kind and illustrates the very highest degree of perfection in dramatic literature and artistic

merit. It is a book well worth a place in any library, and Mr. Harrison Grey Fiske, its well-known and highly esteemed proprietor and editor, is to be congratulated upon the issuance of such an intrinsic value and hand-out appearance.

## A BRILLIANT EXAMPLE OF ART.

Chicago Times-Herald, Dec. 15.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is at hand, and, as usual, is a brilliant example of art, good taste and literary value. Harrison Grey Fiske, the editor, must be congratulated on his successful issue of a periodical which, in its weekly as well as annual editions, is recognized as the high-water mark of dramatic journalism in America. The London Era is known to the British public as the "Actor's Bible," and while the term is not altogether happy, its general meaning may be made to apply to THE DRAMATIC MIRROR as the representative of theatrical interests in America.

## A VERY HANDSOME AND INTERESTING PUBLICATION.

Hartford Daily Courant, Dec. 15.

The Christmas number of THE NEW YORK DRAMATIC MIRROR came out last week, and it is a very handsome and interesting publication. It contains a well-written and profusely illustrated article on the Players' Club, by John Malone, the actor, and much other matter of an attractive kind. Bruce Edwards, of this city, has a pretty little story, which carries a number of illustrations. Two pages are given to pictures of the New York theatres, and there are pictures of prominent actors and actresses scattered throughout the paper.

## FINEST SPECIMEN OF THE PRINTER'S ART.

Newburgh, N. Y., Sunday Telegram.

The Christmas number of THE DRAMATIC MIRROR is without doubt the finest specimen of the printer's art that has been issued this year. The publication, comprising 84 pages, is the production of the Trow print. The illustrations are simply exquisite and comprise all the great footlight favorites of the country. It must be seen to be appreciated. The reading matter is far above the average theatrical literature.

## A BEAUTY.

Portsmouth, N. H., Daily Times.

The Christmas number of THE DRAMATIC MIRROR is a beauty. It is elegantly illustrated and filled with interesting special features.

## THE HIGH-WATER MARK.

Nashville American, Dec. 15.

THE DRAMATIC MIRROR never fails to get out a fine Christmas number. It is a work of art in every sense of the word. It is the high-water mark of a dramatic journal, and of a holiday edition. The front cover page is the dressing-room of a theatre, splendidly furnished, where a beautiful woman is "making-up." Flowers, draperies, lingerie, paint pots, all the accessories are given, and the picture is a work of art. The excellence is continued through eighty-four pages of the interior. Paper fit for an art magazine is used throughout, and the printing is perfect. Beginning with an appropriate title-page, a seven-page illustrated sketch of the New York Players' Club comes as the leading article, nineteen large and suggestive illustrations embellishing the text. The text is furnished by John Malone. Three pages contain views of thirty-one New York theatres, including all the best-known. Alice Kauser furnishes a story, "Are We Ever Happy?" and Bruce Edwards one entitled "The Picture in the Mirror," with five illustrations. Wilfred North's story, "Aristella," with four good pictures, is followed by a charming illustrated article on Joseph Jefferson's birthplace. An autograph letter of Emma Calvé is reproduced, and one of Irving's. Then come a succession of other things just as good. The issues named take up less than one-fourth of the issue, among which are sketches, reminiscences, reflections, essays, and a large assortment of interesting matter fill up the remainder. There isn't a dull line in it. As to the pictures, they are portraits of the theatrical people, including many beautiful women, and 96 other pictures, views of theatres, historic places, story illustrations, etc. It is a holiday volume that any one who ever saw the inside of a theatre cannot fail to appreciate.

## THE RECOGNIZED AUTHORITY.

Portsmouth, N. H., Daily Times, Dec. 17.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the handsomest publications it has been our fortune to see. THE MIRROR is the recognized authority on matters theatrical in this country.

## OF EVEN UNUSUAL EXCELLENCE.

New York Clipper, Dec. 17.

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which was issued last week, is of even unusual excellence. Its illuminated cover is of handsome design and finely executed. The contents are of the highest quality, and include many well-known professional artists. Among its pictorial features are combination plates of celebrated actresses of the English and French stages, and illustrations of the exteriors of the theatres of New York city. The reading matter embraces many short stories and poems, which will be read with pleasure. Probably the most interesting article embraced within its covers is that entitled "The House of the Players," an exhaustive description, from the pen of John Malone, of the Players, the actors' club house, on Gramercy Park, this city, which was liberally endowed by Edwin Booth. This article is profusely illustrated, and is of more than passing interest. Another feature that will claim attention is the illustrated article upon the birthplace of Joseph Jefferson, which may still be seen in Philadelphia. Altogether the number is worthy of preservation.

## YOUNG GAZETTE, DEC. 11.

THE NEW YORK DRAMATIC MIRROR. This excellent journal of things theatrical and musical, owned, edited and published by Harrison Grey Fiske, always sends out a peculiarly presentable and interesting Christmas issue. That for this year is no exception to the rule unless it be in the increasing beauty of its typography, illustrations and general make-up. A cover of great attractiveness encloses eighty-four pages of stories, rhymes, funnyness, etc., illustrated in the highest style of art. This issue is No. 88 of Volume XXV of THE DRAMATIC MIRROR, published since Dec. 21, 1870, and is for sale at the bookstores and newsmen at fifty cents a copy. One of the best things in the issue is the opening article on "The House of the Players," by John Malone, which occupies seven pages and has nineteen beautiful illustrations.

## MOST ARTISTIC AND LITERARY.

Greater Cleveland, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR is one of the most artistic and literary productions of this season, and is in keeping with the reputation THE MIRROR has gained as the exponent of dramatic art.

## A CREDIT TO EVERYBODY CONCERNED.

Boston Transcript, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR has just been issued, full of excellent pictures and letter press, especially appropriate to the season. The editor, Mr. Harrison Grey Fiske, has secured an unusual amount of material of interest to drama-lovers, and his paper contains a varied selection of all sorts of good things in the theatrical line. This Christmas issue contains ninety-six pages, enclosed within artistic covers of special design, and the entire paper is a credit to everybody concerned in its making up.

## THE BEST OF ALL.

Atlanta Journal, Dec. 17.

The Christmas number of THE DRAMATIC MIRROR is the best of all the efforts of this great paper. THE MIRROR is one of the best edited journals in the country. I verily believe interested in theatrical affairs ought to save the holiday number. It is a valuable book of reference.

## A TRUE CHRISTMAS NUMBER.

Baltimore Telegram, Dec. 17.

The holiday number of THE DRAMATIC MIRROR is superb in every way. Many well-known players have contributed to the literary columns, and others who are artists in more spheres than the theatrical one, have adorned the pages with pictures and portraits. The number is a true Christmas one and will afford the reader many hours of amusement and entertainment. THE MIRROR is without exception the best dramatic journal in the country. The theatrical profession find its services invaluable, and through its columns the outside world is enabled to keep pace with the sayings and doings of a most fascinating class of people. Mr. Harrison Grey Fiske is to be congratulated upon the success of the most beautiful holiday number THE MIRROR has ever issued.

## A TREAT.

Kansas City Mail, Dec. 17.

THE DRAMATIC MIRROR for December is a Christmas number, and well may it be so called, as the issue

is one that will afford a treat to players and playgoers. It will be warmly welcomed in many households, and will be treasured as a memento of the people of to-day who have their life and being in the theatrical world. Admirers of the different actors can in this book behold splendid half-tone portraits of their favorites and learn of their many good qualities. On the front cover of the book is a beautiful engraving in colors, and all through its pages can be found elegant illustrations which will captivate the eye of any lover of art. There is also plenty of reading matter of a choice and appropriate nature for a work of this kind.

## MOST ATTRACTIVE.

Chicago Post, Dec. 17.

The Christmas number of Harrison Grey Fiske's DRAMATIC MIRROR is most attractive. The illustrations are artistic, and the contributions include sketches from the pens of well-known people, as I. E. Dodson, C.W. Coudlock, Paul Potter, Janussek, Augustus Pitou, Russ Whyatt, Howard Paul, Gladys Rankin, Drew, and Rowland Buckstone. The Players' Club is described very entertainingly by John Malone.

## Individual Opinions.

JAMES T. WATSON, Duluth, Minn.: "Its splendid illustrations and wealth of bright and attractive features have been the subject of much favorable comment by all who are interested in the affairs of the stage."

J. A. LORBERG, Portsmouth, O.: "The local press are loud in their praise of the beauties of the Christmas MIRROR."

W. F. ROSSER, Butler, Mo.: "It is the handsomest and I think in every particular the most valuable players' paper ever published. Every man and woman of the profession should have a copy."

MRS. P. M. ROWELL, Owosso, Mich.: "The Christmas MIRROR is very fine."

HARRY P. BOWMAN, Jeannette, Pa.: "Everybody says 'The Christmas MIRROR is great.'"

ROSS RISLER, New Lexington, O.: "It is declared by all here to surpass all previous numbers."

G. H. ENGLISH, New Brunswick, N. J.: "I am pleased to notice the excellence of the literary contributions. The coloring of the first page is artistic, the cuts are unusually clear, and there is a barrel of good things in it."

M. M. HAAS, Evansville, Ind.: "The Christmas MIRROR is well entitled. It reflects both enterprise and ability."

J. L. ROLL, Portland, Ind.: "The Christmas MIRROR is out of sight."

THOMAS E. ELLIOTT, York, Pa.: "The number is a marvel of topographical beauty, its press work is superb, and the illustrations are up to date. Altogether, it shows what THE MIRROR is capable of doing."

H. G. BARCLAY, Johnstown, Pa.: "It is the finest thing of the kind I have ever seen."

T. D. McAVOY, Harrisburg, Pa.: "The Christmas MIRROR is facile princeps among the annuals."

E. T. McDONALD, Milwaukee, Wis.: "It is beautiful and interesting this year. The description of the Players' Club, the theatres of New York, and foreign actresses are particularly attractive. The cover is the handsomest in years."

J. J. FLESHING, Burlington, Ia.: "It is a marvel of beauty and full to the brim of things worth reading, many of them being worth preserving. You have good cause to be proud of the high degree of excellence and beauty which you have attained in THE MIRROR'S holiday editions."

J. R. RINGWALT, Omaha, Neb.: "All the local news shops have sold out and ordered second supplies. The managers, the profession and the critics have only kind words for THE MIRROR'S chief editors."

ELIENE WHITMAN, Lyons, N. Y.: "It is a beautiful number and very interesting."

ED J. SCHAPIRO, Newburgh, N. Y.: "The Christmas MIRROR is pronounced the finest ever seen in this city."

W. C. NEWTON, Olean, N. Y.: "Every one speaks in the highest terms of it."

LOUIS FOX, Monroe, La.: "It is pronounced by all who have seen it to be elegant."

JOHN A. SCHICK, Bethlehem, Pa.: "Agnes Steinmiller, of the Union News Company, had to make a second order to accommodate his patrons. He sold 35 copies."

M. J. HOFSTADT, Madison, Ind.: "It shows the high standard of THE MIRROR."

W. R. OGDON, Lansing, Mich.: "It is certainly all that was claimed for it."

GERTIE DE ANONIMUS, "I want to say how much I like the Christmas MIRROR, and especially the title-page. I like it better than any of previous years. Beautiful women floating in the air, and nice, sweet, fat baby cupids and all that sort of thing are very attractive and pretty to look at, of course, but there is a touch of nature in this picture which makes us all kin. The topsy-turvy trunk, the few stolen moments, and we can see the wild scramble which will take place presently to keep from being late. It is a bit of every-day life back of all the beautiful coloring."

CHARLES MULLANEY, dramatic editor Albany Journal: "As a work of art it has seldom been equaled; as a dramatic magazine I have never seen its like."

ANDREAS HARTDEL, Superintendent Edwin Forrest Home: "Each of the ladies and gentlemen of this Home was delighted with the beautiful contents."

DREW A. MORSE, "I accept congratulations and thank for the beautiful Christmas number you have offered our profession."

C. R. GARDINER, "It is the best of all, and thoroughly up to date."

FRANK M. CATTIN, Jackson, Mich.: "It is certainly a gem of the first water. All lovers of the artistic cannot fail to appreciate it."

L. GOLDSMITH, Jr.: "It is a very attractive issue and deserves the highest commendation. It is a great advertising medium. At this early day my business has felt the good effects of the announcement I placed in it."

BEN BEAR, Decorah, Ia.: "It is by far the handsomest that we have seen in that line."

W. R. RATES, Owensboro, Ky.: "It is a literary and artistic success."

DAN V. MILLER, Pukwana, Pa.: "It far exceeds last year's number."

L. N. HOLDERS, Aurora, Mo.: "I consider it a gem in every respect."

E. S. DOUGLAS, St. Joseph, Mo.: "My adjectives of admiration and appreciation have been exhausted in previous years, so I will just say 'immense!' The illustrated article on the Players' Club and the views of New York theatres are of great interest to all readers who naturally and logically look upon that city as the centre of things theatrical in this country."

GEORGE L. EDDY, Racine, Wis.: "THE MIRROR'S many friends are loud in praise of the Christmas number, and freely say it is better than ever."

J. W. M. SNELL, Waukegan, Pa.: "It was pronounced by all to be the finest holiday publication yet received. Managers Cooke and Munnell presented each Opera House with a copy."

G. STAVY A. REIKER, Indianapolis, Ind.: "Its great popularity was once more evinced by the ready sale of the issue. As in former years, it is the acme of up-to-date journalism and as an artistic production it ranks with the foremost Christmas editions."

TACK MERRILL, Waltham, Mass.: "It is certainly a wonderful and handsome publication."

GEORGE W. ROSSER, Rushville, Ind.: "It was greatly admired here, and many were the orders given for copies through our newsdealer."

CHARLES G. SCHUPPEL, Sandusky, O.: "Exclamations of admiration and praise greet this superb number on all sides."

J. W. CANNWELL, Nashville, Tenn.: "It is the finest paper of its kind here seen."

J. W. CANNWELL, Rochester, N. Y.: "As a literary and artistic production, the Christmas MIRROR is far ahead of all others."

W. S. PERRY, Rockton, Mass.: "The sales of THE Christmas MIRROR for 1895 have beaten all previous records. It is easily the most artistic and finest number ever seen in this city."

SAMUEL E. KENNEDY, Jr., Erie, Pa.: "It is receiving the most favorable comment."

HENRY P. BLISS, Middletown, Conn.: "The sales of THE Christmas MIRROR are fifteen times greater in this city than they were ten years ago. This is not to be wondered at when each year's number surpasses the previous one. Scarcely a theatre has ordered three times, and will order again."

EDWARD GRILLER, Poughkeepsie, N. Y.: "It is a pleasure to note the favorable comments on the Christmas number of THE MIRROR."

O. E. BARKER, Taunton, Mass.: "From a literary and

artistic standpoint it surpasses any of its beautiful predecessors, which is praise superlative."

L. C. BOWEN, Brunswick, Ga.: "Its contents were relished with gusto."

C. H. WHITWELL, Dubuque, Ia.: "It excels all former issues."

HARRY EARI, Chicago, Ill.: "All are highly pleased with its beauty, although, as usual, there are many who regret that they did not secure space and were surprised that it was issued so early, thinking the forms would not close until Christmas week."

MRS. EYDE R. CLEMENS, Hottelville, N. Y.: "It is everywhere mentioned in terms of unqualified admiration, and it stands pre-eminent among the countless array of holiday issues."

JOHN H. WARREN, Rockford, Ill.: "It is a very gem. It reveals the artistic skill of the printers, and the editor is to be congratulated on this splendid number."

J. W. WILSON, Dayton, O.: "It is a most creditable and artistic edition, and its worthy and scholarly editor can well feel proud of the encomiums bestowed at this end of the line."

MINOR WEST, Logansport, Ind.: "It is one of the finest of holiday numbers and will certainly have a large sale."

## DATES AHEAD.

TWELVE TEMPTATIONS (Charles H. Vale, mgr.): Kansas City, Mo., Dec. 23-28.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Philadelphia, Pa., Dec. 23-28.

TOMPKINS' BLACK CROOK (U. D. Newell, mgr.): Chicago, Ill., Dec. 13-28.

THE MERRY WORLD (Canary and Lederer, mgrs.): Philadelphia, Pa., Dec. 23-Jan. 4.

THE PASSING SHOW (Canary and Lederer, props.): Frank W. Martineau, mgr.: St. Louis, Mo., Dec. 29-Jan. 4, Chicago, Ill., 5-11.

WHITNEY OPERA CO. (Rob Roy): Chicago, Ill., Dec. 9-Jan. 4.

WANG (D. W. Truss and Co., mgrs.): Saginaw, Mich., Dec. 25, Bay City 26, Port Huron 27, Flint 28, Lansing 29, Jackson 31, Grand Rapids Jan. 1.

## MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Soldiers' Home, O., Dec. 24, Dayton 25, Lima 26, Sandusky 27, Tiffin 28, Columbus 30, 31, Zanesville Jan. 1, Toledo 2, Portsmouth 3, Lexington Ky., 4.

B. A. H. and BOYER'S GAIETY, Tex. Dec. 25.

CLEVELAND'S PROVIDENCE, R. I., Dec. 23-25.

DARKEST AMERICA (Will A. Junker, mgr.): Sedalia, Mo., Dec. 25, Clinton 26, Nevada 27, Butler 28, Pittsburg, Kans., 30, Galena 31, Joplin, Mo., Jan. 1, Carthage 2, Aurora 3, Springfield 4.

GORTON'S (Charles H. Larkin, mgr.): Greenville, S. C., Dec. 25, Columbia 27.

HI HENRY'S MINSTRELS: Philadelphia, Pa., Dec. 23-28.

HAVERLY'S: Denver, Col., Dec. 23-28.

PRIMROSE AND WEST (Joseph Garland, mgr.): Utica, N. Y., Dec. 25.

## VAUDEVILLE.

AL. REEVES: Hoboken, N. J., Dec. 23-28, Pittsburg, Pa., 30-Jan. 4.

AMERICAN GAIETY GIRLS: Paterson, N. J., Dec. 23-28.

A JAY CIRCUS (J. C. Davis, mgr.): New York city Dec. 30-Jan. 18.

CITY CLUB (Tom Misco, mgr.): Philadelphia, Pa., Dec. 23-28.

CECILE BURELQUE (Sam T. Jack, mgr.): Boston, Mass., Dec. 23-28.



## TELEGRAPHIC NEWS

## CHICAGO.

A Week of Gloom and Rain, but the Atmosphere is Clearing—Hall's Chat.

[Special to The Mirror.]

CHICAGO, Dec. 23.

We have just experienced a week of the worst weather I have ever seen in town, and I have been here right onto forty years, man and boy. We have not seen the sun for ten days and the rain has poured incessantly, making the usually "dull week before Christmas" duller than ever. It was as dark during the day last week as it usually is after 8 p. m., and this horrible state of affairs moved Roger Dolan, of the Wicked Old Postman company, to say: "I don't object to matinees, but I do kick on giving two night performances in one day." Of course this had a bad effect on business at the theatres, as only good swimmers were able to get downtown.

The greatest artistic triumph I have witnessed here in many a day was achieved at the Grand last week by Ned and Joe Holland in *The Social Highwayman*. It is a great performance, and one that a man who enjoys perfect acting is anxious to see more than once. The newspaper people were enthusiastic, though one had the bad taste to refer in a criticism to Joseph Holland's affliction.

This evening our fellow-townsmen, Captain Anson, opened to the capacity of the Grand in Hoyt's latest, *A Runaway Colt*, and astonished the natives, though he did persist in carrying his bamboo cane like a baseball bat. The captain and his actors are sure to do a big business during their stay.

James Connor Roach has been pleasing them at McKicker's with his "rale ould Irish drama," *Rory of the Hill*, and his second week opened last night with an audience of good size in attendance.

The Christmas dinner of the Forty Club occurs at the Wellington next Friday evening, and the club guests invited are E. H. Sothern, Rowland Buckstone, James C. Roach, W. F. McLaughlin, William Pruette, Fred Warde, Henry Norman and others.

John D. Long, for years the jolly old proprietor and manager of the Park Theatre, the hot variety house of Upper State Street, passed away last Friday. He left a fortune. One of his discoverers, and a man who helped make this fortune, was J. W. Kelly, "the rolling mill man."

Beautiful sterling silver pen-holders for ladies signaled last week's performances of *tuneful Rob Roy* at the Columbia, and it is still attracting audiences of good size.

According to the usual custom a number of companies "rested" here last week. Gus Heege and his "trouper" left Friday for the Milwaukee Soldiers' Home. Katie Putnam's people were here, including Jim Devlin, who never looked better in his life. Joseph Kilgour, the leading man, an old Chicagoan, left to join Litt's company in *The War of Wealth*. He is a good actor.

I overheard a good one in "The Dizzies" the other day. A sanguine, talkative manager of the W. W. Kelly stripe was talking of the great business done by his troupe to a group of "Uncle Tommers." He asked: "What do you suppose we did in South Bend?" "About half," said one of the party. "What do you mean by half?" inquired the manager. "About half what you are going to say," was the reply.

Over at Hooley's Mr. Sothern is testing the capacity of the house with *The Prisoner of Zenda* and his clever company. It is a good show.

At the Schiller Theatre last night that excellent artist, Fred Warde, had a large house with his fine production of *The Mountebank*. He is well supported and is here for two weeks.

As Christmas falls on Wednesday the poor actors will not be burdened by an "extra holiday matinee" this week.

Harry A. Smith, of Gus Heege's company, distributed souvenir soup spoons here last week. Regards to Charlie Abbott.

The Chicago Opera House reopened last night and yesterday afternoon in a blaze of glory at half the down-town prices, with Eddie Foy, Adele Farrington, James E. Sullivan, Allene Carter, Henry Carter, and other favorites in a revival of *Robinson Crusoe, Jr.*, under Tom Prior's management. The house was packed, and prospects are decidedly bright for Kohl, Middleton and Castle.

I have met many distinguished people up in the Police Court recently. Maggie Mitchell came up for larceny, Richard Carroll for disorderly conduct, and Charlie Clayton for beating a cabman out of his fare.

We have *The Black Crook* twice this week. One troupe is over at the Lincoln, with Connie Thompson, Sherman Wade, and others, while over at the Academy of Music is another *Crook*, with George Melville, Rex and Reno, and other bright people.

Bobby Gaylor (pardon me, Robert) opened to a packed house last night at the Haymarket in his new play, *In a Big City*. It made a hit.

Milt Barlow and Down in Dixie is the Christmas week attraction at the Alhambra, while at Haylin's *The Slaves of Gold* is on the cards.

Ned and Joe Holland were callers at my downtown court last week. Both were acquitted.

Leonard Wales is giving a series of 4 o'clock concerts at Steinway Hall. Pruette sang "The Lost Chord" last week. They are very small affairs.

If war is declared with England I move that Wilton Lackaye take command of the United States forces. Do I hear a second?

Henry Norman, one of the cleverest of burlesquers, has been engaged for New York next season by E. E. Rice, but will appear at the Casino earlier for Lederer in *The Lady Slave*. We hate to lose him.

I caught a new soubrette came in the Police Court the other day. She was Philomene Peppine, and it cost her five and costs.

When my old friend, Harry Pitt solemnly declared to me some months ago that he had left the stage forever, I purchased a French mutual that he would have a string to his resolve. I win, as he told me last Friday he was going out with his old success, *The Rajah*. George Hamilton, otherwise "Red," goes out ahead. The manager is Wilber Dyer.

In the Police Court the other day there came a lady whom the policeman said he had found drunk. I told her I would allow her to go if she would promise me never to enter a saloon again. "But, your honor, I was not drunk," she said indignantly. "I was drugged." After I recovered I said: "Well, I will let you go if you will promise me never again to enter a drug store." She went her way.

Wishing you all a merry Christmas, I am yours as always, "Biff" HALL.

## BOSTON.

Saved from the Sea Produced—Clara Morris and Joseph Murphy—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Dec. 23.

One new play and several popular favorites returned tells the story of Christmas week in Boston so far as theatregoers are concerned.

The new play of the week is *Saved from the Sea*, an English melodrama, which forms the third production by Atkinson and Calder, at the Bowdoin Square Theatre. It had a large audience and a strong cast, headed by Boyd Putnam and Henrietta Lander.

The chief incident in the play and the one on which it is based is the historical fact of the refusal three times of the drop of a scaffold to work and accomplish the execution of a condemned man. The story is that Feb. 23, 1885, John Lee, who had been tried and sentenced to death for the murder of a Miss Keyser in Devonshire, was brought up for execution in Exeter Jail. The rope was adjusted around the condemned man's neck, the burial service was read by the prison chaplain, and the signal given by the sheriff for the executioner to do his work.

There was a pause, for the machinery of the scaffold would not work, although the bolt beneath the scaffold had been withdrawn. Again were the dreadful details gone through with, and again John Lee was made to stand under the fatal beam. Three times the drop refused to fall, and for twenty minutes the authorities attempted to carry out the sentence of the law. At last the chaplain, protesting against the mental agony the man was enduring, caused the prisoner to be taken back to his cell. John Lee was never hanged. The home secretary commuted his sentence, and he lives to-day, the only person who has been through the hangman's hands three times, but who seems to have escaped by a modern miracle.

After a year's absence, Miss Clara Morris came back to Boston to-night, and resumed her position as the attraction at a high priced house. Her last engagement in Boston was played at the Grand Opera House, but this year she is at the Tremont. The bill to-night was Article 4, and Camille, Miss Milton, and Raymond are to be given during the week.

Another actor to appear to night in a new house in Boston is Joseph Murphy, who is the Christmas attraction at the Columbia. For years he was the St. Patrick's week attraction at the Globe, and last season at the Bowdoin Square, but he seems to share the prosperity of all attractions playing at the Columbia this year, and his reception to-night was unusually cordial.

Nat C. Goodwin at the Hollis Street is proving even more successful than usual, and *Ambition* has been greeted by large and fashionable audiences during the past week. Mr. Goodwin is the first star to play a three weeks' engagement at the Hollis this year, and he will devote his entire time to *Ambition*, which has caught the popular taste.

In Old Kentucky is in its second and last week at the Boston and still continues to prove as attractive as it was when first given in this city. Lulu Taber has won new friends by her clever work, and the cast is good.

Caroline Miskel-Hoyt certainly established herself at the outset as a favorite star in Boston. A Contented Woman has been played to the capacity of the Park Theatre throughout the past week, and if that indicates anything Mr. Hoyt's latest, and as many claim, brightest play, will prove a money-winner.

Too Much Johnson continues to pack the Museum, and it looks as if the comedy might run for a whole season, but it must be taken off with in a few weeks to make way for *The Prisoner of Zenda*.

This is the second week of Rip Van Winkle at the Castle Square. The management of this theatre has shown a commendable spirit in this work, and the production is a delightful one in many ways. William Wolf is capital as Rip Van Winkle, and his acting has drawn forth the warmest praise of anything he has yet done here. Faust is underlined.

Charles H. Hoyt is going to give a banquet in this city on Dec. 27 to his associates on the Judiciary Committee of the New Hampshire legislature.

Rumors have been current in the street during the past week in regard to the changes at the Castle Square. It is said on good authority that it has been leased to a well-known syndicate. Manager Edward E. Rose will continue in charge of the house, while Treasurer Clarke will represent the syndicate. It is said that the lease runs to the end of the present season with a privilege of renewal. Nothing definite has been decided in regard to the report of advance in prices and change in style of attractions. The present bills are certainly attractive enough with good opera presented by such a good company.

The Gay Masqueraders stranded at Lynn last week.

Sadie Martinot and Max Figman have taken the first steps for a legal separation.

Harvard boys are studying *The Pirates of Penzance* and will perform it in the Spring as an oratorio. It has not been decided whether they will do the Messiah as a comic opera or not.

Carl Schurz' son, who won praise in the performance of *Le Malade Imaginaire* at Harvard a few days ago, is the same one who appeared on the bills in *The Class Day Conspiracy* at the Grand Opera House over a year ago when Frank Keenan took his benefit. He appeared as plain Mr. Schurz, and no one knew his identity at the time.

A colored comic opera company was advertised to perform *The Sleeping Queen* in Boston a few weeks ago, but the manager was suddenly taken with some head trouble and picked up on the street. He claims to have been robbed of about \$300 and as a result the performance was not given.

Now that the Grand Opera House is dark, there has been some question in regard to posting bills on their billboards. Charles W. Currier, manager of the Crystal Maze, obtained rights from Mr. Goodwin to post his paper thereon. The Columbia bill posters thought that the boards were public property, and proceeded to placard their own attraction upon them. As a result Charles Barton and two of his posters were arrested for violation of the city ordinances, but as the prosecution was not able to prove that the owner of the buildings on which the bills were posted did not give consent, the defendants were discharged.

Nat C. Goodwin has been invited by the Cuban sympathizers in New York to attend a banquet given in his honor because of the way in which he stands up for Cuba in *Ambition*, but on account of the way in which his dates are booked he has been unable to accept.

Charles Hoyt and wife are at Young's during the run of *A Contented Woman*.

During the past week Harry Askin has been busy with R. A. Barnett, who is now writing his annual Spring and Summer piece, which in itself will be quite a novelty, and will be a departure from comic opera. While it will possess many musical numbers, it will not contain a

score by any one composer. Julian Edwards will do three numbers and Gustave Kerker, L. A. Dence, Gustave Landers and several other composers will write the other numbers. It will be in two acts and four scenes.

The annual season of comic opera at the Tremont will be under the direction of Arthur Lewis.

Boston friends of C. Blanche Rice are glad to learn of her recovery.

Denman Thompson has arranged to produce *The Sunshine in Our Alley* at the Bijou during Easter week.

The Great Diamond Robbery will come to the Columbia in January.

The company to support Aubrey Boucicault and Sadie Martinot at the Bowdoin Square will include Louis Masson, Henry Bagge, H. G. Lonsdale, Grace W. Edlefer and Kate Ryan.

The body of a man who died in a police station last week has been identified as that of Alfred Christie, a variety actor.

A letter received in Boston from Evelyn Campbell to-day states that she is in London and may return to the stage.

John J. McNally has just bought two more apartment houses in Roxbury.

Jack Hirsh told me just before he left Boston for the West that Nat C. Goodwin would probably go to London, leave the Garrick Theatre for July and take an American company there.

I should not be surprised to hear that John T. McNally and Carl Pfeneger were writing a comic opera together.

JAY BENTON.

## PHILADELPHIA.

Railway Strike Affects the Theatres—Opera, Drama and Vaudeville for Xmas Week.

[Special to The Mirror.]

PHILADELPHIA, Dec. 23.

For the past week this city has been under mob rule, caused by the striking of the employees of the entire system of street passenger railways, which was inaugurated at daylight Dec. 17. An attempt to run cars in the daytime resulted in terrible damage to property and severe accidents to passengers. So far not a car has been run after dusk, and as this city is a place of magnificent distances, the result as regards patronage to public places of amusement can be easily surmised. The depression affected all classes of business, and advance sales for Christmas week were not thought of, as the strike ended too late to repair its damaging results.

To-night no cars were running, and all the houses were poor except Irving's. The strike is to be ended by arbitration, and it is expected that traffic will be resumed to-morrow.

The Hinrich Opera company are now in their sixth week at the Academy of Music, and to-night they are giving *Hansel and Gretel*. The roles of the two children are entrusted to Carola Englander and Augusta Vollmer respectively. *Hansel and Gretel* will be presented four times during the week, the prices for same being reduced. The repertoire for rest of week includes *Robert le Diable*, *Aida* and *Dinorah*.

Augustin Daly's company was to have presented *Hansel and Gretel* in this city, as he claimed to have acquired all the rights for this country, but he was notified if the Hinrich Opera company was allowed to produce the opera to consider the contract canceled.

Henry Irving, Elen Terry and the London Lyceum company inaugurated their season of two weeks at the Chestnut Street Opera House to-night with *The Merchant of Venice*, a grand production witnessed by the fashionable and prominent citizens of the city and honored by an immense reception. For rest of week there will be a change of bill nightly. King Arthur for second week. *Madame Sans Gêne* to follow Jan. 6.

A Milk White Flag is in its second and last week at the Chestnut Street Theatre. Trilby, with original cast, Dec. 30, for four weeks.

Francis Wilson and company in *The Chieftain* at the Broad Street Theatre is one of the most popular attractions of the season, and remains here two weeks longer, followed on Jan. 13 by Lillian Russell; Jan. 27, Olga Nethersole.

Chauncey Olcott is at the Walnut Street Theatre for Christmas and New Year's week presenting *The Irish Artist* and *Mavourneen*. The engagements to follow are Charles H. Hopper in *Chimmie Fadden* Jan. 6, Sol. Smith Russell Jan. 13, Trilby Jan. 20.

The Merry World will hold sway at the Park Theatre for two weeks. The company includes Dan Daly, Amelia Summerville, Dave Warfield, Marie Laurens, Willard Simms, Lee Harrison, Nanette Nixon, Irene Bentley, Frank Blair, Hattie Moore and a large corps of auxiliaries. Amy Lee follows Jan. 6.

Little Miss Busybody, with Mamie Gilroy in the title-role, assisted by George Kolland's excellent organization, is the feature for the week at the Girard Avenue Theatre. This play was written by Ulie Akerstrom, and is full of striking situations, bright comedy and taking specialties. The Streets of New York for week Dec. 30; The Magistrate Jan. 6.

Town Topics, with Wood and Sheppard and a large meritorious company of fun makers opened to-night at the People's Theatre, and has been greatly improved since first seen here. It is full of novelty features and makes a pleasing entertainment worthy of patronage. Byrne Brothers' new 8 Bells 30.

The Cotton King with elaborate scenic effects is a strong Christmas card at the National Theatre, and a play for the masses with prospects of immense patronage. Steve Brodie, On the Bowery follows Dec. 30.

A grand spectacular production of *Faust* with electrical effects is the attraction for week at Forepaugh's Theatre. The cast includes the entire stock company with augmented orchestra and auxiliaries. Taken from Life Dec. 30.

Walter Sanford's company in the *Struggle of Life* is one of the best attractions offered this season at the Standard Theatre, and fully appreciated by the many patrons. Next week, My Jack. Managers Hirschler and Watt have made arrangements with Davis and Keogh by which all combinations under their management will play dates at this house.

Hi Henry's Minstrels opened to-night at the Grand Opera House for a two week's engagement with Arthur Deming, cornetist, Frank E. McNish, Joseph Williams, boy soprano, and the Crawford Brothers. The new comic opera, *The Sparrow*, by Otto Eick, will receive its first representation on any stage Jan. 6, and will be patronized by our German singing societies. The Sparrow is booked for four weeks, and is to remain indefinitely if it receives public favor.

Max O'Rell gives two matinee lectures at the Broad Street Theatre Jan. 7 and 9.

Carnecross' Opera House this week presents a strong bill, with Aug. Miller, Burton's dog circus, Mason and Titus, Schrodre Brothers' burlesque, New Gas, operetta, Mr. Chetefleuri, and the comedietta, *The Undertaker's Daughter*.

The Globe Theatre reopened to-night under new management, James T. Doyle, lessee. Milt G. Scott, manager. The current bill includes

Shedman and Morrissey, Scott, frog man; the Sheerans, Finn and Wesley; Lillian Barton, Stuart and Saville, Jessie Bertman, Professor Burtine, dog circus; Bob Murray, and Doyle and Bellon. Prices 10-20-30.

Kensington Theatre presents the burlesque of the Golden Ball for week. Merrill Sisters, Carr and Fougere, and Mehar and Max are the special features. The White Crook for week of Dec. 30.

Captain Vetro, the man who eats glass, rat poison, vitriol, paving stones, flower pots, etc., is this week a great card at the Dime Museum.

The Twentieth Century Girl, greatly improved, bright and attractive, with vaudeville specialties, and under the regime of Frederick Hallen, is the attraction for the week at Gilmore's Auditorium. The many favorites in the cast attracted public notice and special recognition. Flynn and Sheridan's combination follows week of Dec. 30.

Sousa's Military Band will give three concerts at the Academy of Music, namely, on Jan. 10 and matinee and evening on Jan. 11.

Manager Bard Worrell, of the Park Theatre, has booked *The War of Wealth* for a January date.

The Park Theatre will have a change of management within the week. Rumor says that Nixon and Zimmerman will take it.

The opera of *The Patriots*, book by William Carter, music by Julius Adler, failed to draw here, and company will lay off for Christmas and New Year's week, opening in Brooklyn, Jan. 6. The opera is handsomely staged, with good people in the cast, but patriotic subjects, either in drama or opera, so far have proved a failure here. Gilbert L. Thompson, the treasurer of the company, is the backer. S. FERNBERGER.

## CINCINNATI.

A Social Highwayman—The Girl I Left Behind Me—Other Bills.

[Special to The Mirror.]

CINCINNATI, Dec. 23.

The Grand presented to-night *The Social Highwayman*, the great success of E. M. and Joseph Holland. It was received with most enthusiastic plaudits by a large audience, which augurs well for heavy business during the holiday week. The stage setting was the same as when the play began its run at the Garrick Theatre in New York city. Next week Pauline Hall in *Dorcas*.

*The Girl I Left Behind Me* was given its first performance at a popular priced theatre in this city when it was produced at Robinson's yesterday. Its stirring scene wherein the Indians make an attack on the stockade is as powerful as ever.

Darkest Russia filled Henck's yesterday, and will also fill it no doubt for the rest of the week.

The Stock company at Freeman's is giving an elaborate production of *The Black Flag* in which Ned Thorne and Nat Goodwin starred several years ago. The vaudeville attractions are of the best, headed by the Bison City Quartette, Nettie Fields, the Ty-Bells and George Crawford.

Holiday week promises to be a success at all houses. Every theatre will be packed to overflowing Christmas afternoon and evening.

Scarcely a week passes without some kind of a lawsuit between the lessors and lessees of Robinson's, and the past week was no exception. The lessors brought suit to enjoin Scott and Cummings, the managers and lessees, from closing up a door leading into a saloon from the theatre property. The closing of the door is alleged to be in violation of the terms of the lease, as it was necessary for the convenience of the audience.

Managers Rainforth and Haylin have just returned from the East where they succeeded in booking a number of novelties, and also Fanny Davenport, who will soon be at the Walnut.

Jennie Cuttietti has joined the stock company at Freeman's.

The Captain Paul company stranded here.

Nick Roberts' Humpty Dumpty company will be at Pike's on Christmas.

John A. Slattery, the well-known theatrical lawyer, fell through a light hatchway this morning and was instantly killed.

The Christmas MIRROR is joyfully sought after at all the news stands. It is the unanimous verdict that it has even gone ahead of its former efforts in the same line. The articles are well written and the illustrations of the best. The colored cover is an especially effective design. WILLIAM SAMSON.

## ST. LOUIS.

A Railroad Ticket, Fantasma, and Other Attractions—News of Professional Interest.

[Special to The Mirror.]

ST. LOUIS, Dec. 23.

A Railroad Ticket opened to two big audiences at the Hagan Opera House yesterday.

Cazman's Royal European Vaudeville company opened at the Grand Opera House last night, and made a hit. The company includes the Cazmans, Frank Cotton, Newton, Georgie Kaine, and others of note.

Fantasma opened at the Olympic Theatre last night. New tricks and mechanical devices were introduced, and the company included a large number of well-known artists in pantomime and burlesque, headed by George Adams.

The New Meteors' Big Specialty company played to two large audiences at the Standard Theatre yesterday.

Manager Ollie Hagan has been away on a business trip for several days.

George McManus has connected himself with an outside enterprise. He has bought a controlling interest in the Great Western Show Printing Company.

When James O'Neil plays at the Grand Opera House the latter part of January his leading lady, Florence Rockwell, a talented young St. Louis girl, will have a benefit.

Nat Savastian, well known among the profession, committed an assault upon Manager Will Garen, of Haylin's Theatre, in the foyer of that house last Wednesday evening. It was on account of a fancied grievance against Manager Garen. Mr. Savastian was arrested for assault and the case is set for this week. Manager Garen was not hurt but the affair created considerable excitement.

Extra Christmas matinees will be given at all the theatres.

A special production of *Hansel and Gretel* was given in German at the Olympic Theatre last Saturday night.

An attachment was made on the wearing apparel of Robert Fulgora, manager of the Trans Oceanics, while he was in bed in the Laclede Hotel on Saturday, to satisfy a claim of Nettie Decourcy, with *The Twentieth Century Maids*, for salary due from last year. Mr. Fulgora had to borrow clothing to go to the theatre. The claim was paid later.

Maurice Breiman, formerly a member of Pope's stock company, is in the city from Chicago. He went out with a company that went to pieces.

Ed S. Abeles, of the Charley's Aunt company,



was in the city last week while the company was resting.

Gustav Walter, of San Francisco, joined lay Butler here on Saturday and both went to Chicago yesterday.

A number of members of the Cazan company missed a train and did not appear last night at the Grand. They wired to-day that they would go on to-night.

Many compliments were paid to the Christmas Mirror, which made its appearance on the news-stands last week. It was conceded by all to be the best and brightest of the Christmas numbers.

Frank Arnette, representing the Rob Roy company, which will open at the Olympic Theatre on Jan. 1, was in the city Saturday and yesterday.

He goes back to Chicago to-night to eat his Christmas turkey with his wife, Mittie Atherton the understudy for Miss Mac Nichol. Jacob Mahler will produce a Kirmis at the Music Hall Exposition the week of Feb. 25. It will be the largest one ever produced and will include living pictures. The participants will be taught the fancy dances by Professor Mahler personally. It will be for the benefit of the combined charities of St. Louis.

W. C. HOWLAND.

CLEVELAND.

Camille D'Arville, Ward and Vokes, Frank Bush and Other Entertainers—Chat.

[Special to The Mirror.]

CLEVELAND, Dec. 27. Camille D'Arville and her comic opera company in Madeleine, or, The Magic Kiss, is delighting a large and fashionable audience at the Euclid Avenue Opera House to-night, where they will remain all the week and will be followed by The Brownies.

The Lyceum Theatre is crowded to-night to welcome Ward and Vokes, who were seen here last season for a short engagement in A Run on the Bank. Ward and Vokes have an excellent company and give a first-class entertainment, which will be well patronized this week. Next week, Princess Bonnie.

Frank Bush in Girl Wanted opened a week's engagement to the capacity of the house at the Cleveland Theatre to-night. Next week, Darkest Russia.

The Star Theatre was filled to the doors this afternoon and evening. Rice and Barton's Rose Hill Burlesque company, headed by Pauline Batchelor, being the attraction. Next week, Gus Hill's company.

Will G. Stewart and Miss Cate McDonald, both prominent members of the Camille D'Arville Opera company, are Clevelanders and will be welcomed by their friends while in the city this week.

Gabrielle Stewart, who managed the engagement of Paderewski, was complimented by his managers on the very efficient way in which she advertised him. The fact that Music Hall was crowded by nearly five thousand of Cleveland's best people showed that the great pianist was appreciated.

The profession was well represented in Cleveland last week. Besides the attractions at the theatres, the following companies rested here: Ward and Vokes, A. M. Palmer's Trilby, Frank Bush's Girl Wanted, and Joe Hart's A Gay Old Boy, for the latter part of the week, and many individual members of other organizations were visiting friends here.

Oscar Girard, last Summer at Halthorth's Garden Theatre, was here last week with Joseph Hart in A Gay Old Boy. Mr. Girard left the company in Cleveland and will join the new Sinbad company, taking the part Eddie Fox played.

S. W. Brady looked in on his partner and as associate, Manager C. H. Henshaw, last week.

Wood T. Campbell, associate manager of the Star Theatre, returned Saturday from a trip to New York.

WILLIAM CRANSTON.

PITTSBURG.

Nelson Roberts Controls the Duquesne—Christmas Attractions—Items.

[Special to The Mirror.]

PITTSBURG, Dec. 27. The Christmas week attractions are varied enough to suit all tastes. The Duquesne management offered John Drew in Christopher, Jr. The house was crowded, and both star and company made a strong hit. Next week, William H. Crane in His Wife's Father.

The Great Diamond Robbery proved a drawing card at the Bijou to-night. Madame Javanahek, who has always been a great favorite here, met with a hearty reception. The company is large and capable. The Cotton King follows.

At the New Grand Opera House, A Trip to Chinatown opened to good attendance. Next week, Sandow.

Negotiations were completed last week whereby Nelson Roberts assumes sole control of the Duquesne Theatre. This arrangement takes effect to-night. The firm of Roberts and Love dissolved. Mr. Love returning to New York.

R. M. Culick, of the Bijou, returned to-day from the East, and reports all the theatres of the Bijou circuit as making money.

Madge Tucker remains at the East End Theatre this week in repertoire.

Gustave Amberg's German Peasant company follows Mr. Crane at the Duquesne.

E. J. DONNELLY.

WASHINGTON.

Trilby and Thilby, Charley's Aunt, A Modern Mephisto, the Current Attractions—Notes.

[Special to The Mirror.]

WASHINGTON, Dec. 16. The opening of the second week of Trilby at Albaugh's Lafayette Square Opera House to-night is a continuation of the very excellent business of the preceding week. The house is large, and the indications for the remainder of the engagement guarantees a most successful two weeks' season of an attraction—something of a rarity here. Richard Mansfield comes next.

Thilby. The Garrick Theatre company's well established burlesque upon the reigning attraction drew a very large audience to Allen's Grand Opera House. The auditors were thoroughly well entertained with the clever travesty. Elvia Crox Seabrooke, Carrie Perkins, Margaret MacDonald, Jennie Reynolds, Grace Scott, Gertrude Murray, Willis P. Sweetnam, Mark Murphy, Louis Wesley, M. T. Travers and Clarence Calden appear to excellent advantage. Tim Murphy in A Texas Steer follows.

Charley's Aunt renews last season's success at the New National Theatre. An excellent house is in attendance, showing demonstrations of approval of the clever comedy and capital presentation. Della Fox Opera company comes next.

Heaven Mora in A Modern Mephisto is the attraction at the Academy of Music this week, opening to-night to a very large house. Washington Lodge of Elks is on hand in a body, as a token of esteem to their only sister member, and

in recognition of past services rendered the order. The play and support pleased, and Mora's singing elicited enthusiastic applause. Shadows of a Great City follows.

Sam Devere's Own company, at the Lyceum Theatre, has the usual big Monday night attendance, presenting a variety of bright vaudeville acts that command appreciation. Weber and Field's company next.

Blanche Walsh Trilby is the recipient of much social attention in Washington. She was a favorite during her Summer engagement with The Frederick Bond Comedy company at Allen's Grand Opera House.

Wilton Lackaye has completed a character play called Moliere, treating of salient events in the life of the great French dramatist. He may produce Moliere next season.

George W. Denham and Robert Lowe, of Sol Smith Russell's company, on account of "laying off" spent last week at their homes in this city.

There were ninety four actors present at the professional matinee given by William Hovey last Thursday afternoon at Allen's Grand Opera House.

Fanny Hunt, a promising young Washington actress, is a member of the Charley's Aunt company playing at the National.

Tannhauser, Die Walkure, Siegfried, and Die Meistersinger will be sung by the Damrosch Grand Opera company during their coming engagement at Allen's.

Edwin Baker of this city, late of Ogden's Vendetta company, has signed with the Boston Theatre Repertoire company, under the management of Mitchell and Zahm.

JOHN T. WARDE.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

GLOVERSVILLE, Dec. 21.—Professor Lee, hypnotist, is packing the house every night. Largest business ever done here.

G. CORAL, Manager Opera House.

TOLEDO, O., Dec. 21.—The auction sale of seats for the opening of the new Valentine Theatre brought in premiums \$1,800. The entire house was sold in six hours.

C. M. ELLSON.

CHICAGO, Ill., Dec. 22.—Tompkins production of The Black Crook opened at the Lincoln this afternoon and night to the capacity. Performance a great hit, and the piece will undoubtedly play to the biggest week of the season.

JAMES H. HUTTON, Manager Lincoln.

REFLECTIONS.

Paul Gilmore is favorably compared by the critics with Herbert Keiley for his work as John Rutherford in The Wife. He is also playing Gilbert Raymond in Americans Abroad and Clement Hale in Sweet Lavender.

William West and George Leslie, of The Dazzler company, missed their train from Chicago to Milwaukee last Sunday by oversleeping. The company were to open in Milwaukee Sunday afternoon. West and Leslie hired a special train and at 1:40 p. m. reached the theatre to the great relief of the managers. The trip cost them \$127.50.

Etelka Wardell reports that she has stopped Neil Florence from taking out An American Girl under the title of The Diamond Breaker. Miss Wardell owns the piece.

In A Bowery Girl Clara Thropp sings a song called "Nora, the Bowery Belle," with great success. Louis Maurice composed the music and Miss Thropp wrote the words.

W. Hull Crosby, who was suddenly called to the death bed of his mother last week, has returned to the cast of Too Much Johnson, now playing at the Boston Museum.

Charles Rohlf's production of Moliere's Medecin Malgre Lui: A Physician in Spite of Himself, at the Schiller Theatre, Chicago, last week, was most successful. One paper said of Mr. Rohlf's Squarelle: "There was a Jeffersonian touch in this brief characterization, and a freedom from farcical trickery that was most delightful."

James O'Neill gave an informal talk on the drama before the Woman's Board of the Atlanta Exposition on Dec. 29. Mr. O'Neill's talk was short and exceptionally interesting. A luncheon was served in his honor afterward.

The Human Hearts company is distributing a souvenir pin in the shape of two hearts joined by a bar of gold.

LETTER TO THE EDITOR.

MANAGER TYLER COMMENTS.

CHILLICOTHE, O., Dec. 29, 1895.

To the Editor of the Dramatic Mirror.

Sir: Will you kindly grant me space in your columns to publicly express my gratitude to Digby Bell for the testimony he bears to my capacity as a manager and as a business man?

Mr. Bell and I were recently associated together for a period of eleven long weeks in an endeavor to keep the wolf from the box-office in an eventful tour through the South. Mr. Bell, devoting his time and talents, according to his assertion, wholly without pecuniary compensation and in the self-sacrificing spirit so characteristic of him in trying to keep others from suffering and want.

Now I make bold the claim that the man who will get Digby Bell to work for eleven long weeks without any salary as a reward for his managerial capacity that not only entitles him to the admiration and envy alike of his profession. We all know Mr. Bell's philanthropic spirit, but, really, doesn't this seem a little too much?

I confess to persuading Mr. Bell to play an open Sunday date at the People's Theatre, Cincinnati, and the result showed the correctness of the judgment that suggested it, for Mr. Bell drew magnificently at the People's although we had played at the Walnut Street Theatre all week to losing business. The inference is that if I had played him all the eleven weeks at theatres of the same class as the People's no pecuniary sacrifice would have been necessary on Mr. Bell's part. We had a large and expensive company, and I should have played Mr. Bell where he would have drawn best.

The forty-four people whom he left at Terre Haute, without so much as bidding farewell and who then had to get home as best they could, will testify to his generosity and self-sacrificing disposition. I hadn't any money to throw to the birds myself, but their needs and the needs of the managers where the company had been booked to play were my first consideration after I learned at La Crosse, Wis. (where I had gone in advance of the company) of Mr. Bell's sudden and wholly unexpected departure. What remained of those members of the company who had not succeeded in making other arrangements for getting away, I secured transportation for to their homes (as will be attested by James M. Schryver, A. G. P. A. of the B. and O. Railroad), and the houses we were compelled to cancel our dates with I notified by wire after which I borrowed money and came home myself to enjoy the personal of Mr. Bell's interview in THE MIRROR.

I am compelled to rest my record with the members of the company, nineteen of whom I feel sure, will smile at Mr. Bell's entertaining and humorous interview. Miss Russell was unquestionably kind to him, but had she been as generous as he intimates by stating "that she would have lent him \$500 as quickly as \$125," I fear the company would have been stranded at Nashville instead of at Terre Haute.

The little inaccuracies in regard to Edgar Smith's task and Mr. Bell's alleged share in securing Mr. Smith's aid, I leave to the consideration of Mr. Smith himself and Fred Miller, the author, to whom Mr. Bell I believe extends his customary cordial and chivalric treatment.

Managers of theatres, perhaps feel as much satisfaction as Mr. Bell seems to feel in the knowledge that the Digby Bell trademark is not soon to be attached to another operative company.

Respectfully, GEORGE C. TYLER.

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## MATTERS OF FACT.

Time in January and February is open at the Temple Theatre, Louisville, Ky., to first-class attractions only. Managers should apply at once to W. H. Mettett.

Harry Davis is at liberty for leading tenor roles and should be addressed care H. A. Thayer, Edison Park, Cook County, Ill.

The Grand Opera House, Boston, Mass., which is furnished with every modern appliance, is offered to rent or lease by the owner, Nathan B. Goodnow.

Digby Bell having closed his season at the head of his own company is now at liberty, and invites offers for himself and his wife, Laura Joyce Bell, for the rest of the season.

Junious Howe has embarked in a general theatrical business with offices in Abbey's Theatre Building, and will devote his energies in future to the interests of managers of a chain of theatres which he will represent. He is also prepared to book companies at short notice for any period from one night to an entire season. Mr. Howe will make a specialty of furnishing grand or comic opera organizations for Summer seasons.

Walter Dauphin is still located in Chicago teaching songs to professionals, orchestrating and composing music, and playing at musicals. Mr. Dauphin was with the Jessie Mae company for only two weeks to oblige Manager Swan.

Edgar L. Davenport, son of the late E. L. Davenport and brother of Fanny Davenport, has three excellent plays in which he will go out. He wishes to correspond with a responsible party who can manage and back the enterprise.

Owing to the closing of the Trilby (Southern) company Louise Muldener is at liberty and may be addressed care this office.

Delmore and Wilson have leased the Empire Theatre, Holyoke, Mass., and in future will play only the best first-class vaudeville and minstrel organizations. The house, which is comparatively new, cost \$200,000 to build. Managers holding time for the theatre should communicate at once with the new management.

Little Jess, who is playing the part of Little Mabel Franklin in A Bowery Girl, is capturing press and public by her clever work. The New York press during her recent engagement was generous in her praise.

Franklin Hurligh has signed for Dr. Bill.

Caroline Hamilton is in Paris. Her address is care of Morgan Haines and Company 31 Boulevard Haussmann.

On Erin's Shore played to unusual business last week at the National Theatre, Philadelphia, and this in the face of a great street railway strike. The Philadelphia press all speak well of the piece and company. Managers of week stands can secure this attraction by addressing J. F. Mincher, en route.

William R. Williamson, manager of the Taylor Opera House, Trenton, N. J., publishes a list of some of the attractions which have played his theatre this season, together with the gross receipts of the respective performance. The showing is highly creditable.

Beatrice Goldie, the popular prima donna, having just closed her season, is at liberty and will consider offers for opera or farce-comedy.

First-class attractions only are wanted for the weeks of Feb. 3 and March 2, which are open at the Grand Opera House, Brooklyn. The prices at the Grand range from \$1.50 to 25 cents.

Francis Grandon is disengaged and can be signed for juvenile leads or heavies. His address is Powers Hotel, Rochester, N. Y.

G. B. Russell is willing to give a guarantee or to share with a big attraction for the week of Feb. 3, which is open at New Haven.

Alice Kauser, Mirror Building, has a number of successfully produced plays by well-known dramatists, which she will let on royalty.

Furnished rooms may be secured at 23 Lexington Avenue, the home of many professionals.

Desirable open time for January and February may still be secured by good attractions at the Stone Opera House, Binghamton, N. Y., by applying at once to Managers Clark and Delavan.

Notwithstanding the fact that the week before Christmas is considered the worst in the year, theatrically, Scammon's Side-Tracked company played to one of the largest weeks of the season at Lithop's Opera House, Worcester, Mass. Manager Withon has open time in January and February.

Meilhac's new play, Grosse Fortune, will be produced at the Comedie Fran. use early in February.

Sarah Bernhardt will leave Paris for the United States on Jan. 4 for a four months' tour. In addition to Daudet's L'Arlésienne and her own play, La Duchesse Catherine, Madame Bernhardt will also be seen in Alfred de Musset's Oh ne Badini Pas avec l'Amour and Lorenzaccio.

The case of Countess Bremont against W. S. Gilbert for libel was tried in the Queen's Bench division of the High Court of Justice last Thursday. The jury found a verdict for the defendant.

# BURGESS

I have used Dr. Warren's Troches and so have the various members of my company, and we have all found them very beneficial, and take great pleasure in recommending them.

NEIL REGESS.

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Hoping you will give this letter space, we remain  
Fraternally yours,  
R. D. FERRAM,  
RICHARD BROUGHTON,  
GEORGE E. GARRETT,  
JOSEPH FARRELL.



## THE USHER.



That curious idea of professional ethics which characterizes some managers is shown in the effort that a rival concern has made to lure Yvette Guilbert away from Hammerstein next season.

The effort has come to naught for the reason that Guilbert is pledged to Hammerstein for succeeding seasons. The failure of the little scheme of these "smart" speculators is good.

Hammerstein had the pluck to bring Guilbert to this country, offering her inducements which involved a very large risk, and now that she is established here as a great success he deserves whatever profit there may be in her services for the future.

In face of the warlike talk which has monopolized attention the past week it is perhaps worthy of note that there are more English actors in the city of New York at the present time than ever before within the memory of the oldest playgoer.

In spite, too, of the fact that an anti-British feeling has been growing up among us during the past two years—a feeling that has its origin in resentment for many occurrences in which the arrogance and prejudice of the British have come to light—nevertheless, the stars and the companies that come here from the other side continue to be received hospitably and to meet with patronage according to their artistic deserts and quite independently of the question of nationality.

This is all right enough. I believe the foreigners, provided they have anything worth while to offer us, should be treated as impartially as our own players. But this fairness ought, by all means, to be contingent upon relations of reciprocity, and when the English public take the ground that nothing on this side of the water is good enough for them, that we are an inferior people who are only fit to be used for money-making purposes, and that, on general principles, the cold shoulder is to be given to our dramatists and our actors, perhaps it is time for our managers and public to follow the example of the administration, and take the position that the game is not solitaire and that two can play at it.

For years we have extended our pocketbooks, our appreciation and our good-will to the dramatic talent of England, and we are willing to continue to maintain that attitude indefinitely, if a spirit of reciprocity is shown in England. But the day is not far distant, if the present one-sided arrangement holds, when we shall shut our hearts and our purses without a pang against our English cousins in art.

The Irving engagement, which terminated at Abbey's Theatre last Saturday night, was most successful, both from the pecuniary and the artistic point of view. Few stars have ever played to larger business in this city.

That means that the public taste is not at such a low ebb as certain managers would have us believe, nor merely by their oft iterated declaration that dramatic art has gone to the demitison how-ows in this country but also by their practice of seeking to pander to what they believe to be the greatest demand of the greatest number.

The best thing is always the most successful thing in the long run, there is no vitality in the freakish fads that from time to time catch the fancy of a portion of the public, for they never last. But some managers lose their heads when these ephemera rise to the surface, and consider it their duty to desert the paths of legitimacy for the dubious and risky ways of imitativens.

If such managers learned by experience one would not mind their occasional and disastrous sorties into the field of catchpenny competition with shows outside their own proper limits, but they are accustomed to blame anybody and anything except themselves and their own bad judgment, and the consequence is that they frequently go back serenely and make the same blunder over again.

A correspondent, who surely does not read the papers even superficially, writes to inquire if the letters P. W. L. stand for the sentiment, "Pantaloons Won't Last." I hasten to assure this correspondent that his idea is wholly erroneous.

The managers who "laid off" their companies last week were wise, for, according to reports from every direction, it was the worst week of a generally unprosperous season.

Many of the principal stars came to New York to spend that off-week, and the result was that the members of their companies enjoyed a not unwelcome holiday in the city of their desires.

The metropolis to the traveling actor is like unto the seventh heaven of the Mohammedan. He sticks to it loyally throughout the blistering Summer vacation, preferring its stones and bricks to mountain shade or ocean breeze, and when he gets an opportunity to tread its paves and haunt its theatres in mid-season there is nothing left for him to wish for.

At the Lotos Club's dinner to the de Reszkes on Saturday night Mr. Krebbiel, of the *Tribune*, made a speech in which he whistled down the wind everything that has been done for music by everybody except Wagner, expressed his horror of the art of the Latin races and trumpeted his belief that in course of time, owing to the beer-and-sauerkraut influence, we shall manage to develop a music of our own.

Mr. Krebbiel represents conspicuously the limitations of the man with a hobby. His Wagner madness has made him blind. He is a happy blind man, however, for he is beautifully unconscious of the existence of his affliction.

It may be, as Mr. Krebbiel said the other night, that the Latin peoples lack the virility of the Teutons, but how does he account for the fact that all the great Wagnerian singers learned to sing in Italy, and that, with one exception,

none of the leading Wagnerian conductors is of German origin?

Something is likely to result from this year's movement to secure congressional remedy for play piracy.

The American Dramatists Club has already done a great deal of pioneer work and it returns to the fray this season with a determination to make a herculean effort to put an end to the evil from which all branches of the theatrical profession—dramatists, managers and actors—have suffered.

The managers of this city, as a result of the conference held in Mr. Palmer's office one day last week, have pledged their co-operation and support, and if they will only carry out their intentions in a spirit of sincerity and earnestness their aid will be most beneficial.

Managers are really as deeply—if not more deeply—concerned than are the dramatists, for the interests they individually and jointly control in the matter of dramatic property are vastly preponderating.

## MR. BROOKS ANSWERS MR. FORD.

An interview with Thomas B. Ford, regarding the possible resemblance between that gentleman's play *The Governor's Daughter* and Franklin Fyles' piece for Mr. Crane entitled *The Governor of Kentucky*, appeared in last week's *Mirror*. Joseph Brooks says that Mr. Ford is utterly mistaken in supposing that Mr. Fyles' play was in the remotest degree based on or suggested by any Kentucky play from Mr. Ford's pen.

In October, 1894," says Mr. Brooks, "Mr. Crane said in a conversation with Franklin Fyles that he had thought the character of the Governor of a State a suitable one for a comedian to undertake. Mr. Fyles thought so, too, and in a week or ten days had outlined a scheme for a play with a Governor as the principal character. A contract was made at once, and the author began his work. By the end of November his scenario was complete, and by the end of December at least two acts were written. In January he went to Washington to consult Mr. Crane, and together they discussed the play very thoroughly with Senator Blackburn, and that distinguished Kentuckian gave advice as to Kentucky characters and usages. The manuscript was finished and delivered in July last, according to contract.

There was never at any time any departure from the original scheme of the piece, and the title even is mentioned in the contract. It happened by chance that, as late as last March, four months after the commission was given to Mr. Fyles, with the express stipulation that its principal character should be a Governor of Kentucky, Mr. Ford sent into New York the manuscript of a play entitled *The Governor's Daughter*, the scenes and characters of which, he says, are Kentuckian. What is it neither Mr. Crane nor Mr. Fyles knows. The Governor of Kentucky, excepting for the original suggestion by Mr. Crane of a Governor as a possible character, is Mr. Fyles' own work, original in the uttermost sense of the term."

Mr. Brooks adds that he will promptly meet in court any charge of plagiarism, if anybody makes one.

## THE BOSTON ELKS' BENEFIT.

The Boston Lodge of Elks will hold its annual benefit performance late in February. As usual, it will be an important artistic event and, from present indications, will equal if not surpass the attractive entertainments given by the Lodge in past years. Not only will the theatres of Boston and the New England circuit contribute their best attractions but several New York managers have this year offered the services of their companies. A souvenir programme of great beauty is now being designed for this occasion. The entire proceeds of the performance will go to the charity fund of this lodge. The committee having charge of the benefit will be William Harris, James M. Hill, Henry C. Miner, Isaac B. Rich, William Seymour, George E. Lothrop, Edwin A. Perry, Fred E. Atteaux, Thomas J. Barry, Louis Baer, Edward C. Donnelly, L. A. Dean, George H. Denair, Alfred B. Heath, George M. Hosmer, Bernard Hyneman, Frank Hanson, M. A. Hanlon, Alfred E. Haines, Charles A. Kelley, Ed. O. Kelley, John Lyons, W. D. Lombard, W. A. Lally, John J. Murphy, H. P. Morrissey, F. P. Norton, J. Fred. Roesch, Albert C. Smith, Dennis P. Sullivan, W. C. Van Derlip, Joseph L. White.

## TRIED TO SWINDLE IRVING.

Aubrey C. C. Newton, alias Denzel Carstairs, a distinguished looking Englishman, was arrested on Saturday at Abbey's Theatre on the charge of attempting to swindle Sir Henry Irving. Some days before, Sir Henry had received from Carstairs a letter enclosing a note of introduction purporting to have been written by Sir Edward Clark, the well known English barrister.

The letter stated that Carstairs was a double first at Oxford, a distinguished journalist and, in short, a most desirable person for Sir Henry to know. With this document came a request from Carstairs for a loan of \$50.

This aroused Sir Henry's suspicions. He cabled to Sir Edward Clark, who replied that he had no knowledge of Carstairs. Whereupon Sir Henry put the matter in the hands of the police. It transpired later that Carstairs had only recently been discharged from the penitentiary on Blackwell's Island, to which he had been committed for petty larceny.

## A CURIOUS COINCIDENCE.

While the members of the John Hare company were proceeding on the way to this country by the *Germania*, that steamer collided in the Mersey with the Glasgow boat *Cumbrae* inward bound from the Clyde. The *Germania* struck the vessel on the port side, and penetrated the hull twelve or fourteen feet, the two ships remaining in close contact till the passengers and crew of the *Cumbrae* were taken off in boats or got on the deck of the White Star steamer by means of ropes, ladders, and other appliances.

On board the *Cumbrae* was a melodramatic combination known as the *Saved from the Sea* company. It was returning to England after a tour in Scotland. All the baggage of the company and the properties were lost, and upon the arrival of the *Germania* in Liverpool a subscription was opened for the unfortunate Thespians, who had performed their act *Saved from the Sea* only too realistically.

## TO INCORPORATE THE P. W. L.

The Professional Woman's League has applied to Congress for a charter, which will put it on a footing among national incorporated societies.

Representative Bennett, of Brooklyn, introduced in Congress last Friday a bill incorporating the Professional Woman's League of the United States, with Rachel McAuley, Louisa Eldrich, Bertha Welby, Rosa Rand, Laura A. Palmer and Elizabeth Wood Doremus named as charter members.

## A CHAT WITH THE TERRYS.

When a *Mirror* reporter called upon Fred Terry and his wife, Julia Neilson, at their apartments at the Grand Hotel last Saturday, they had just arrived from rehearsal.

"We have been rehearsing with Mr. Hare in a tiny little room, where we were most uncomfortable," said Mr. Terry.

"Are you nervous over Monday night's opening?" asked the reporter.

"Nervous?" exclaimed Miss Neilson, raising her eyes to the ceiling with a Mrs. Siddons expression of anguish on her beautiful face. "Nervous! We are on pins and needles. Why shouldn't we be? So much depends upon doing ourselves justice, and the play, too, on this opening night."

"We went to see *Shore Acres* the other day," said Mrs. Terry. "Have you many American plays as good as that? We were delighted. Somehow or other, as I watched the play, I got the idea that it was all happening in Scotland. Mr. Hare, in particular, struck me as being very Scotch. There was a Scotch doggedness about the heroine, too, that I did not suppose an American characteristic. If the play in its present form were taken to London, I doubt if it would prove altogether intelligible. But if it were given a Scotch environment, I think it would be a big success."

"Do you like your parts in the *Notorious Mrs. Elphinstone*?" asked the reporter.

"Oh, very much indeed," replied Mr. Terry. "My role is that of an unconscious egotist, a perfectly plausible and familiar type. Lucien Clives is the sort of man who will refuse to do you a trifling favor and say, 'My dear boy, anything in the world but that. I'm at your services for anything else in my power.' I try to show the man as absolutely selfish and yet unconsciously so."

"And I," said Miss Neilson, "have the part of a very wicked woman who does all sorts of shocking things. In one scene I pitch the Bible into the fire."

"There," said Mr. Terry, pointing to the mantel, "is the author of the play."

It was the photograph of a thoughtful-looking man, with a high forehead and dome-shaped head, almost bald. Underneath were written the words, "Victory" Arthur Wing Pinero. Next to this was the picture of a hale old man with snow white hair.

"That is my father," said Mr. Terry. "He is seventy-seven."

Mr. Terry, who is the brother of Ellen and Marion Terry, comes of Irish and English stock. Miss Neilson has Scotch and English blood in her veins, with a dash of Jewish.

"I went on the stage when I was fifteen," said Mr. Terry, "as one of the club members in *Money*. The same year I played Bertie Vavasour in *New Men and Old Acres* at the Crystal Palace. My sister, Ellen, and her husband, Charles Kelly, were also in the cast. Next I played Sebastian, the double of Viola, played by my sister in *Twelfth Night* at the Lyceum. In 1885 I came to this country with a company playing *Dark Days*. In the cast was Walter Speakman, a Lancashireman of great rugged power and force who impressed your American audiences wherever he played. Poor chap! He died over here of pneumonia, and is buried somewhere near New York. I came here again within the next year with Miss Fortescue. Returning to London, I originated the role of Doctor Bill, which I enjoyed acting in very much. At a matinee performance I played Charles Surface, a part I would rather play than any other I know of. Mr. Tree saw me in this and engaged me for the Haymarket Theatre, where I appeared in a great number of important productions. It was here that I met my wife. We both played in Mr. Gilbert's *Comedy and Tragedy*, which I hope we can do here before we leave."

"My turn next, I suppose," laughed Miss Neilson. "Well, my early intentions were for grand opera. I was to be a great singer. I traveled through Europe and studied under good masters. Then I wanted to be a great pianist and studied to that end. Finally Fate took my case in hand and made me an actress. My debut was at the Lyceum in the *Pygmalion* and *Galatea* production of Mary Anderson. I played *Cynisca*. My first big part was Ruth in Gilbert's *Bringing Home*. At the Haymarket I created the character of *Drusilla* in *The Dancing Girl*. I had good parts in *The Tempter*, *Captain Swift*, *A Woman of No Importance*, *Hypatia*, *Called Back*, *Once Upon a Time*, and *A Man's Shadow*. My last two new parts in England were in *The Hope Secretary* and in *Shall We Forgive Her?* Mr. Palmer, I am told, owns the right to this last play in this country. I wish we could give it before going back."

"We had the choice of coming to America with Mr. Hare," said Mr. Terry, "or staying in London with Mr. Tree. He wanted us for *Fridley*, my wife to originate the title part. We elected to come to America."

The choice was a piece of good fortune for this country. Unless the English critics are over-enthusiastic in their praise of these artists, the Terrys are sure to delight all lovers of good, unadulterated acting.

Mr. Terry is a tall, broad-shouldered man with a keen, intellectual face. He strongly resembles his sister, Ellen. Julia Neilson is one of the most strikingly beautiful women that England has ever sent to these shores. She is like a Greek goddess, dressed in twentieth century costume. She has a wickedly handsome face with burning black eyes and finely chiseled features. Quite clearly, too, she has as great an abundance of brains as of beauty.

## A KIND-HEARTED LANDLORD.

Lee Dougherty, stage manager of the late Digby Bell opera company, called at the *Mirror* office yesterday and spoke in grateful commendation of Mr. Filbeck, the kind-hearted proprietor of the New Filbeck Hotel in Terre Haute.

When the company was stranded there Mr. Filbeck refused to press them for board bills, and when the company expressed a determination to leave the hotel rather than live on the bounty of the landlord, he insisted upon their remaining as his guests. When they finally left Terre Haute, as a crossing piece of kindness, he provided the penniless actors with baskets of lunch that they might not starve on their way back to New York. Mr. Filbeck certainly deserves to go on record for these disinterested deeds of charity.

"I am going out again next week with the McKay opera company," said Mr. Dougherty, "and the first salary I get shall go to Terre Haute. Mr. Filbeck shan't wait long for the money I owe him."

## THE DANIEL-MINER SUIT SETTLED.

The suit brought by Marie Daniel, leading lady of the unfortunate Silver Lining company, against Thomas W. Miner, the manager of the organization, has been settled out of court. Miss Daniel sued for \$15,400, but she settled, says Mr. Miner, for about \$20.

## NANCY McINTOSH.



From a photo. by Falk.

The success of an American artist in England is always matter for congratulation. The few Americans who have won success in artistic fields on the other side have, to say the least, been condescendingly approved of. Unusually, however, an American makes a success in London with a suddenness and force that does not give the Londoners time to cool in their enthusiasm upon learning the new favorite's nationality. So they good humoredly apologize to themselves for their awful blunder, and content themselves with a sneer at New York for parting with such a treasure. It even happens that it is an English manager who enlists the American nugget and exhibits it in polished form as a product more British than American.

Nancy McIntosh's success in England was particularly gratifying. She took London by storm before that city awoke to the disagreeable truth that the object of its adoration was a native of Cleveland, O., in the United States. It was too late then to retract the verdict passed on the first night of *Utopia*. She had been praised by the critics and cheered by the audience. Further investigation brought forth the pleasing news that Miss McIntosh had been living in England a long time.

"She may be an American by birth," said the Londoners complacently, "but she has lived down that misfortune."

It was W. S. Gilbert who discovered Miss McIntosh. He heard her sing at a private concert, and as he happened to need a new prima donna at the Savoy he asked her to allow Sir Arthur Sullivan to pass judgment on her voice. Miss McIntosh sang "Orpheus and His Fate," Sir Arthur's earliest song, before the composer. He was delighted, not only at hearing his old song, but with Miss McIntosh's fresh, rich voice.

"My dear," said Mr. Gilbert, "you will sing the principal soprano role in *Utopia*. Limited. You have a fine speaking voice, and I'll wager you'll be quick to learn how to act."

Mr. Gilbert brought Miss McIntosh home to his wife at their country place, six miles out of London. He coached her carefully and patiently, and, as he had predicted, his pupil was quick, alert and pliable.

Mr. and Mrs. Gilbert are charming people," said Miss McIntosh to a *Mirror* reporter last week. "Since my first appearance in *Utopia*, Limited, I have lived with them almost constantly. They are very fond of string instruments, and I am always strumming my guitar. One day Mr. Gilbert said, 'I know what I'm going to make you in my next opera. You shall be a ballad singer.' So in His Excellency he made Christina a picturesque street singer, forever accompanying herself on a guitar. Mr. Gilbert is very kind and patient at rehearsals. I have heard a good deal about his hot temper but I never saw any evidence of it. In a letter from Mrs. Gilbert the other day I learn he has just finished his new opera with Sir Arthur. I wish that I could be in it, but my contract with George Edwards was signed before they thought of working together again."

"Do you know that my brother Burr and I both made our debut in Mr. Gilbert's comedy of *Tom Cobb*? When Burr had graduated from Princeton, he chanced to take part in an amateur performance by the Tuesday Night Club of Pittsburgh. He made such a hit in *Tom Cobb* that he went on the stage straightaway. I was only a little tot at the time, but several years after I was asked to take part in some amateur theatricals in London, and what should the play be but *Tom Cobb*? Burr and I both feel grateful to the play, for in both cases it was the stepping stone to the stage."

"Do you find your New York audiences as responsive as the London ones?" asked the reporter.

"No," said Miss McIntosh, "but for that matter the whole opera doesn't go on well here as in London. On my first night here I was sick from the rough voyage we had coming across, and naturally I did not do myself or my part justice. A long monologue full of Mr. Gilbert's best wit, fell flat. In London it went large and brilliantly."

"Do you like the part of Christina?"

"I like the character and the lines, but I hate the music. I have an opening song that I feel instinctively produces every audience against me at the very start."

There is a bright future before Nancy McIntosh. She is that rare and rare, an actress who can sing and a singer who can act. It is to be hoped that her next appearance here will be in some thing less depressing than *His Excellency*. It is the most stolid and stupid opera seen in New York for years. All credit to Nancy McIntosh for piercing its fog of fatness with the radiant sunshine of her personality.

## FAR-REACHING.

I am now more than ever convinced that my advertisement in *The Mirror* reaches the proper people. I received a letter to-day from the owner of a small hotel in an Italian town of 30 inhabitants, mentioning that he had seen my advertisement in *The Mirror*. That is an instance that shows how far-reaching *The Mirror* is."

THOMAS G. MINER, SINGING ARTIST.

CHICAGO, Dec. 18, 1895.



Navies and Marines landed troops there to regain their control over a New York institution that last Friday night when the national situation

The cinematographer to *Amirguzin* stag hunt in the mountains of the Caucasus, as there are no stages. The Soviet filmmaker uses modern trucks of the Caucasus and their agents—the police is somewhat obscure. Perhaps the other major inability of the film is its technical conditions: an illustration of Mr. Khar's remark of so like many other it was not intended by this connection it falls to the ground.

Improving letters, dictated by one woman and written to another, go astray; and the story about little those it follows them efforts to go from back. Another portion of the plot concerns the embankment of a man who has shot a guide instead of a deer to escape from the consequences of what he believes was a fatal accident. When it is explained that the guide was wounded by a charge of cherry stones in the pocketbook and thus the location of his injuries

Nellie Stewart, who assumed the role of Adeline fairly well, but her singing was atrocious. Her upper notes were as sharp as a steel whistle.

Meanwhile, Claufus, Haßermann, an old and trusted servant of the Hirschdorf family, arrives with the information that Paul's parents are willing to extend the olive branch to their daughter in-law, owing to her renunciation of the title. As luck will have it, they arrive just as dress rehearsal is in progress, and the first glimpse they get of Clara is when she comes out the curtain dressed as a young inmate. After



good deal of coaxing the elder Henshaw is pacified, and a general reconciliation ensues when Clara gives up her intention of appearing at the several benefits, which she is practically compelled to do, as Frau Claudine turns out to be the runaway wife of Claudine Henshaw, who has inherited a small fortune, and consequently there is no apparent object of a benefit in her behalf.

The interpreting cast was excellent. Emma Henshaw-Teller, offered a most amusing sketch of Frau Claudine. Hubert Rensch portrayed the part of young Henshaw with very humor. Anna von Romanowska was both charming and effective as Clara. George Le Roy, Mathilde Otto, Arthur Eggeling, Bruno-Gesner, Carl Sick, Julius Archer and Henry Hermann were all seen to advantage in their respective roles.

#### Daily's.—Twelfth Night.

Mr. Daily's revival of Twelfth Night is earned only timely. There is a Christmas spirit about this merriest and most cheerful of Shakespeare's comedies, and none of Mr. Daily's productions could prove more welcome at this season.

The revival shows, as usual at this house, the most judgment and discrimination. The mounting and staging, stage, nothing is to be desired, and there is the customary pleasant attention to detail.

Once again Mrs. Kellian's fine powers are seen in the portrayal of a poetic character. It is a relief to her admirers to see her again as Viola. Her brief lapse from artistic cultivation of her talents in The Transit of Love has apparently not affected her art. She seems herself to revel in her quick return to poetry and truth.

The Olivia of Maurice Elliot is as right as it is intelligent. In spite of a severe cold, she spoke her lines with her usual power and sweet tone.

Herbert Greenham, who is one of Mr. Daily's most valuable actors, repeats his brilliant sustained performance of Sir Andrew Aguecheek, and James Lewis extracts humor in his own admirable way from the role of Sir Toby. The Duke of Frank Worthing is another proof of this actor's sincerity and earnestness. The other members of the company do competent, conventional work.

#### People's.—Faust.

At the People's Theatre last night a very imposing production of Faust, dramatized in a style to suit the tastes of East Side theatregoers, which witnessed it, drew a large and enthusiastic audience. The spectacular and electrical features of the piece are all that is claimed for them, the work of the place of eternal torture being particularly startling and impressive.

The company contains a number of really excellent vocalists, including a female quartette, the Florentine singers, and a male quartette. The acting of Joseph Althaus as Mephistopheles justifies the reputation he has acquired in the cities his company has visited during the last few months. Edwin Barry in the title role was also very satisfactory. Beatrice Ingram as Marguerite was suited to her part and proved herself a very competent young actress.

The singing of Warring, Maurice Maurice and Carter seemed to please the audience, as did that of Misses Warren, Price, Dubois, and Regan. Frederick F. was as Marguerite's brother, and Nettie Fullerton and Josie H. Kelling as the witches filled the roles in a manner which seemed to give satisfaction.

#### Grand.—Humanity.

Melodrama is always a strong card at the Grand Opera House, and Monday night proved no exception to the rule. The attraction was W. A. Brady's well-known production Humanity.

The piece is well staged, and presents a score of horses, countless dogs, and many soldiers. There is also some good dialogue and much excitement. In fact, it is one of those old-fashioned dramas that are veritable money-makers.

Joseph Grosner gave an excellent portrayal of the hero, Benvenuto Cellini. Phoebe Drake as Miss Dunbar was also pleasing.

The others in the cast were: Henry R. Carter, Hardee K. Kland, Arthur Livingston, Clarence Furgerson, C. J. Williams, Felix Hance, Fanny C. Jackson, Edna Tomney, Ethel Harrington, and Bette Viny.

#### At Other Houses.

**BRIDE.** This is Peter Dail's last work at this house. Minnie Palmer will succeed him in The Shop Girl.

**FOURTH STREET.** Bonnie Scotland continues the attraction for this week. The Twentieth Century Girl will follow.

**LEVIN'S PLACE.** Three performances of The Fleederman will be given here on Wednesday, Thursday and Saturday evenings.

**HOTEL.** The Gay Farquhar is nearing the end of its run, and the ensuing piece, A Black Sheep, is eagerly anticipated by Mr. Hoyt's admirers.

**EMPIRE.** This theatre was closed last night for a dress rehearsal. To-night Miss Netherland will be seen in Henry Hamilton's adaptation of Prosper Merimee's Carmen for the first time. Edie Shannon will play Dolores.

**HERALD SQUARE.** A series of military nights have been inaugurated at this theatre. On Thursday, Squadrone A will see The Heart of Maryland. Friday night will be Seventh Regiment night. It is the first American play produced this season to achieve a real and genuine success.

**FIFTH AVENUE.** Show Acres will celebrate its one thousandth performance on Jan. 2 when the inevitable fireworks will be presented.

**CASINO.** The Wizard of the Nile will pass its one hundredth performance on Friday night. Frank Daniels will distribute bronze statuettes of the Egyptian deities.

**A GLEAM.** The Sporting Duchess has passed its one hundred and fiftieth night.

**HAMMERSTEIN'S OPERA HOUSE.** Excelsior is certainly the liveliest burlesque and musical comedy since the theatrical world was first held the New York stage for a long time. Fay Templeton's buoyant personality contrasts well with Theresa Vaughn's somnolence, and both are deservedly popular. The Snow Ballet in the first act is exceedingly pretty and graceful. The fifth performance will take place on Jan. 6.

**FALMOUTH.** The Shop Girl with its lavish display of English beauty and its delightfully catchy music, proves as potent an attraction as ever at this house. The piece is in its second year in London.

**LYCEUM.** The Home Secretary has turned out to be exactly adapted to the tastes of the patrons of Manager Frohman's snug play house. The last act, which is the strongest, sends every one away with enthusiastic words to the artistic

merit of the production and the events involved acting of the admirable company.

**STOCK.** Although The County Fair furnished diversion for a very long time here, its vitality would seem to be as great as ever, judging it in the big audiences that take delight in staged fun and the other quaint characters of the play. Neil Rogers is playing the old sponsor with his old time vim and humor. The play will perhaps excel The Old Homestead in the longevity of its run.

**HAMPTON COURT HOUSE.** The Empire stock company in The Masqueraders began a week's engagement last night. Next week, Father Believ.

**COLUMBIA.** A Bowers' visit was presented at the Columbia Theatre last night. Clara Thibaut in the title role gave a sprightly performance and made a favorable impression. Next week, Shaft No. 2.

#### THE BROOKLYN HOUSES.

##### Montauk.—La Collier De La Reine.

Mrs. James Brown, Potter and Katie Bellows began a week's engagement here on Monday evening. A very large and enthusiastic audience was present and the play was accorded a hearty welcome. Mrs. Potter was charming in the dual role of Marie Antoinette and Villiers and Katie Bellows was seen to advantage as Cardinal de Rohan. The scenery and costumes were perfect and the production as a whole was superb. Next week, Hoot's A Milk White Flag.

##### Park.—Kellian.

Kellian the vagabond opened here on Monday evening to a big audience. His new sensations caused the spectators to gaze with amazement. The Mysteries of El Houda. The Diabolism of the Deceitful. The Shrine of Kismet. Sam. are among his best efforts, and all were received with applause. Mrs. Kellian rendered valuable assistance to her husband. Next week, Thomas to Shakespeare in The Spectator.

##### Columbia.—His Excellency.

Kellian and Carr's new opera, His Excellency, was presented for the first time in Brooklyn on Monday evening. A good-sized audience appeared and the musical numbers and songs were well received. The play was made up of John Le Hay, William Terris, Nancy McIntosh, Mabel Love and Ernest Sisk. The costumes and accessories were new and elegant. Next week Empire Theatre stock company in Liberty Hall.

##### Amphion.—Madame Sans Gêne.

Katherine Kidder's effective character acting in Madame Sans Gêne was enjoyed at the Amphion last evening. A crowded house showed keen appreciation of the work of Miss Kidder as that of Auguste (Cook, Harold Russell, Robert Drouot and Dora Goldsworthy. Altogether the performance was artistic and has lost none of its attractive features. Next week The Masqueraders.

##### Gayety.—The Rising Generation.

William Barry's The Rising Generation is an attractive avenue for fun and kept a large and since its good humor Monday night. Lydia Barry's songs were well rendered and deservedly enjoyed.

##### Grand.—The Trocadero Vaudeville.

The Trocadero Vaudeville, headed by Sandow are here this week, and the outlook is promising for record breaking business. Sandow's new feats met with warm approval on Monday evening.

##### Rio.—Superba.

Hanson's Superba, with its many funny scenes and spectacular effects, began a week's engagement here on Monday evening.

##### Empire.—On the Bowery.

Steve Brodie was in evidence in On the Bowery last night, and played a good house.

#### IS THIS MR. JONES' NEW PLAY?

The new play by Henry Arthur Jones entitled Michael and his last Angel, which will be produced by the Empire stock company on Jan. 2, has been in active rehearsal at that house for the last two weeks.

The greatest secret has been observed regarding this play, and even its inkling of its plot has found its way into the newspapers. It is well known, however, that for several years Mr. Jones has had up his sleeve a plot for a play which may or may not have been suggested by Maxwell Grey's well-known novel, "The Silence of Dean Maitland."

The Michael in the play is said to be a minister who seduces a member of his flock. The girl of course would be the "last angel" of the title. The great situation in the play of this is the Empire play is where the minister enters his pulpit and denounces himself to his astonished congregation as the seducer. Took, of course, is almost identical with the scene in "The Silence of Dean Maitland."

#### IS THIS THE FINAL SEASON?

There was a report on the radio late last night which, if true, would indicate a great change in Daniel Frohman's theatrical interests next season.

It is said that a certain member of certain members of the present Lyceum stock company have received notification from Mr. Frohman that this is the last season of that organization.

The Lyceum will be devoted after this year, it is said, to productions with special casts. Several members of the Lyceum company are said to have received offers from other managers, such as Harris and also Charles Frohman, are said to have made overtures to Fritz Williams, the former manager, to take him, the latter manager to place him in the Lyceum stock company.

Herbert Kellian is thinking about undertaking a starring tour.

#### MACLEOD APPLIES FOR A RECEIVER.

Judge Bookman in the Supreme Court has been asked to appoint a receiver for the profits and box-office receipts of the Imperial Music Hall at Hatch and Wilkes, owned by Phil H. MacLeod. The defendants are George Kraus and H. C. Miner.

Last September Mr. MacLeod alleges, he lent to Kraus \$10,000 and was given as security an interest in the small stock company that was formed. He learned later that H. C. Miner had lent money to Kraus under a contract by which Miner was to maintain control of the theatre's assets.

The suit was brought to ascertain Mr. MacLeod's status in the organization.

#### MIRROR INTERVIEWS.



Alexander Salvini.

It is generally considered a drawback rather than an advantage to adopt the same profession as an illustrious father. This rule has had numerous exceptions in the profession of acting. Indeed, to belong to a theatrical family is apt to smooth the road of the histrionic aspirant at the outset of his career.

All this is except of Alexander Salvini.

He gained his stellar position on the American stage through clever, continuous and conscientious work, but the name of Salvini certainly proved no drawback to him when he was entrusted with a leading role in his application for a professional engagement. From his mother, who was a Clementine Casella, ranked second to Victor on the Italian stage, as well as from his illustrious father, Tommaso Salvini, he inherits his dramatic ability as an actor. His athletic physique, his luminous eyes, his musical voice, his graceful bearing, his practical nature, in short his entire physical and temperamental equipment have enabled him to make his mark in roles of the romantic order, and to-day he is recognized as an authoritative exponent of romantic drama.

During his recent engagement in Brooklyn, Mr. Salvini, at my solicitation, gave me the following information concerning his career.

I was born in Rome on Jan. 21, 1861. My school days were passed at Naples, Florence, and Rome. At the age of sixteen I was sent to a private school in Switzerland, and two years later I entered the Technical School at Florence, where I studied for two terms to become a civil engineer.

Was your father opposed to your becoming an actor?

His opposition, if it can be called opposition at all, has been frequently misrepresented. He simply refrained from open encouragement, until he was convinced that I possessed the requisite qualifications to succeed as an actor. It was confided to me, however, when I was a mere youngster that father had told a friend of his at a dinner given at our house, that if he allowed any one of his children to become an actor it would be Alexander. I kept all cognizance of that remark to myself, but always cherished a burning desire to go upon the stage after that.

Did you do any acting before coming to this country?

Only as an amateur. The first time I appeared as an amateur I was eight years old. I played the part of an old man in one of Goldoni's comedies. I frequently played in amateur performances after that. When I was about eighteen I was selected to act the title role in a new play called Tiramello, the Son of Titan. The piece has since found a permanent place in the repertoire of several professional companies. My success as Tiramello made me more anxious than ever to become a professional actor.

But you were studying engineering.

Yes, but my heart was not in my studies. However, I really came to America with a view to procuring a position as an engineer. I came here in the Fall of 1881 at the Charles Chirazi, who was then managing the American tour of Ernesto Rossi. In my pocket I had a letter addressed to a Mr. Robinson of Baltimore, who was a friend of my father's, and through whose influence I had been given an opportunity to start in some sort of engineering work. But that letter never reached its address. The company of the players proved too congenial, and I traveled with the Rossi company all over the country. Signor Rossi, who was rather given to unreasonable superstition, gradually became convinced that his failure to attain the same degree of success that my father had attained in this country, was due to my presence. He was always most courteous to me, but as soon as I learned of his superstitious fancy I returned to New York. That was two months before the close of the season. In New York I settled down to study English under the guidance of George Lewis.

And how did you succeed?

I'll tell you. After I had been studying for a short time, I went to A. M. Palmer in search of an engagement. He suggested that I recite something in English. I told him that I could only recite in Italian, but would learn something in English. So I returned in about two hours and began to recite Hamlet's soliloquy. When I had concluded he was convinced with laughter, and declared that my pronunciation of English was the bestest thing he had ever heard. However, he must have been favorably impressed in some way or other, because he assured me that he would offer me an engagement if I could recite myself in my strong accent. So I began to wrestle with my accent day and night, and was successful to the extent that Mr. Palmer engaged me to support Clara Morris in Article 17 for a series of matinees at the Union Square Theatre, and I accordingly made my professional debut as George Inhamo in the Cotta of Miss Morris on Feb. 23, 1882. My contract with Mr. Palmer was for three years, but when I was cast for Clifford Armstrong in The Lights of London, I tore up the contract.

On what ground?

Oh, because I was very young and impetuous, and didn't like the part. I was next engaged by J. M. Hill to play Romeo in Margaret Mather's Juliet. I supported Miss Mather for two years, playing besides Romeo, Orlando in As You Like It, Rudolph in Leah, Claude Melnotte in The Lady of Lyons, and Clifford in The Hunchback. During those two seasons I worked hard to rid myself of my strong accent.

And did you succeed?

To a certain extent, but it was not an easy matter. To-day they say that my accent is as good as that of any foreigner who has not learned English as a child. My intonation, of course, will always remain more or less Italian when speaking English, but audiences as a rule don't object to a foreign intonation.

With whom did you act after leaving Margaret Mather's company?

I was engaged for Shook and Collier's traveling company to take the roles with which Charles Thorne had been identified. While under Shook and Collier's management I played in Storm Broken Lights of London, The Two Orphans, A Celebrated Case, Child of the State, and other plays. That was during the season of 1883-1884. In the course of the season I made somewhat of a hit as Macari in called Back. In 1885 my father returned to America, and I joined his company, playing Flavius in The Gladiator, Tullius Antidius in C. Marius and Edgar in King Lear. On one night I acted Romeo to the Juliet of Viola Allen, and appeared as Captain Lagalere in The Duke's Motto.

Did you speak your lines in English or Italian when appearing with your father?

Like all the other members of the supporting company I spoke my lines in English. It was owing to this fact that I caused my father to utter the only English word he ever spoke on the stage. During a certain scene I had occasion in the character I assumed to ask him some question or other to which he usually responded in Italian.

He was so accustomed to hear me talk Italian to him off the stage that one evening, on hearing me ask the question as usual in English, he forgot himself for the moment and responded in a stentorian tone of voice, to the great amusement of the entire audience. As for myself, I was so full of laughter that I could hardly finish the scene.

Where did you act after your father's tour ended?

In 1886, the following season, I became a member of A. M. Palmer's company at the Madison Square Theatre. When W. J. Le Moyne went over to the Lyceum Theatre in 1887 I succeeded him as Byron. Hartlett in Tim the Penman. While with Mr. Palmer I played leading roles in Partners, Elaine and The Martyr. During the first season I personated Don Ippolito in A Foregone Conclusion, an author's matinee, and was allowed by Mr. Palmer to appear at the Lyceum Theatre with Helen Danvers and F. H. Southern in Walda Lamar.

How long did you remain at the Madison Square?

For three seasons. In the Fall of 1890 my father once more visited this country and I accompanied him on his tour as stage manager, occasionally acting with him, and on one night appearing in Don Cesar de Bazan, Partners, and The Child of Naples. In father's repertoire I acted Cassio in Othello and Lertes in Hamlet.

After that you went starring?

Yes, and I have stuck to it ever since. My first manager was Wesley Sisson, but he soon relinquished his position to W. M. Wilkison, who is still managing my annual tours, and to whose business capacity I am much indebted for their success. My repertoire at first consisted of Don Cesar de Bazan, The Duke's Motto, A Celebrated Case, Monte Cristo, and A Child of Naples. I afterwards added Cavalleria Rusticana and L'Ami Fritz. Several seasons ago I produced a new play by Paul Kester called Zamor. I also brought out The Student of Salamanca, an adaptation from a foreign play. Last year I appeared as Hamlet in Philadelphia, and the personation was so well received that I have been playing Hamlet ever since. Next year I shall probably add Othello, Richard, and Romeo and Juliet to my repertoire.

You prefer romantic dramas to plays of the realistic school?

Yes, and so does the general public. At least I notice that the two prominent successes of the present season are romantic plays. I refer to The Heart of Maryland and The Prisoner of Zenda. I don't believe that the public care to have a dissecting table on the stage. That why Bowen will never attain any great degree of popularity with the masses. But I am not so narrow minded as to think that there is nothing worth producing but the romantic drama. It is the dream of my life to establish a stock company in New York. Instead of long runs I should adhere to the policy of a frequent change of bill, and in addition to making new productions, would endeavor to revive the best plays of the classic and modern repertoire. Of course such an enterprise requires a large amount of capital, and I couldn't undertake it without substantial financial backing.

I trust that Mr. Salvini's dream may some day become an accomplished fact.

A. E. H.

#### THE ARM OF THE LAW.

The Arm of the Law is the title of a new expensive sensational melodrama written by Clifford Dempsy. It is said that this is not a racing play or a circus, but that it is a novelty with startling sensations and delightful comedy. It will employ the bareback rider and pantomimist, William O'Dale, and his trick and jumping horse, Wonder Gates and Morange are preparing the scenery, and the American Theatrical Exchange is booking the attraction.

#### CLARA MORRIS INJURED.

Clara Morris sprained her ankle in Brooklyn last week. She was appearing at the Park Theatre before a large audience, who knew nothing of the accident. She finished her part perfectly, winning as much applause as usual.

#### FAVORABLE DECISION REPORTED.

It was reported late last night that a decision favorable to M. B. Morris in the Frohman case matter had been handed down by the Supreme Court.

#### OBITUARY.

Mr. M. B. Morris died on December 27, 1895, at 17 MacDougal street, in Brooklyn. He was 52 years of age. He was a native of New York, and was a member of the Lyceum Theatre company. He was a very successful actor, and was known to the public as a member of the Lyceum Theatre company. He was a very successful actor, and was known to the public as a member of the Lyceum Theatre company.

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# VAUDEVILLE STAGE

A CLEVER GERMAN COMEDIAN.



AL H. WILSON.

Good German comedians are very scarce. There are any number of so-called German comedians, who wear wooden soles on their shoes and talk in a thick, mixed up fashion, and think they are simply perfect in their line, but men who can speak the German English dialect of the Avenue A butcher or grocer, with all its little intricacies of pronunciation, are few and far between.

Al Wilson, whose picture heads this article, is one of the few. A MIRROR man met him the other day and asked him a few questions about his career.

"I was born in Buffalo, N. Y.," he said, in answer to the first question usual in interviews. "My parents were Germans, and that probably accounts for my drifting into my present line of work. I can speak German fluently, and it comes in very handy sometimes to emphasize the point of a joke. Most German comedians make it their business to learn a few phrases, which they ring in during their act, but they are spoken with such a strange un-German accent, that the fact is at once betrayed to the Germans in the audience that the man knows little or nothing about the language."

Would you mind telling the story of your career on the stage?"

"Well, let me see. I made my first appearance at the age of sixteen in a singing quartette called The Messenger Quartette. After that I sang in Wilson's All Star Minstrels. Then I played a character part in The Soap Bubble for one season. My next venture was in the variety business. I did a German specialty in Chicago. I think it was in 1886. I played a small character part after that in Our Strategists. Then I joined a stock company in St. Paul, doing a round of character parts. After that I resumed my German specialty and spent two seasons with Nelson's World Combination. I next played the star part in Two Old Cronies, replacing Max Arnold, who went blind. Then I joined Hallen and Hart and played with them in The Idea for two seasons."

"The greatest event of my stage career occurred when I was engaged by Augustus Fitou to play the leading part in his great revival of Struck Oil. In that play I was called upon to display my ability in pathos as well as comedy. I filled the part to the entire satisfaction of Mr. Fitou and Mr. Williamson, who made his fortune out of the play when it was originally produced."

"My, how I loved to play that part! I used to take a perfect delight in making up for it, and scarcely a night passed that I did not weep real tears during the affecting scenes. Unfortunately, the play failed to make money, and ended its four after a season of fifteen weeks. It almost broke my heart when I had to go back to the vaudeville stage and give out gags, which I did until I originated the part of the Professor in The Twentieth Century Girl. When I finished with that, I went back to the vaudevilles, and have been playing dates ever since."

"Have you any future plans?"

"I may go out next season in a German dialect comedy drama, which will give me an opportunity for quiet, effective work. The piece is being written now, and negotiations are pending for its production, but nothing is settled as yet."

Mr. Wilson is a good-looking man, and ought to make a good impression as a young German in a play suited to his abilities.

## THEATRES AND MUSIC HALLS.

### Proctor's.

Hyde's Comedians, combined with Proctor's people, fill the bill this week. Those who entertain are the Vaidis Sisters, revolving trapeze artists; George Murphy and Kitty Kinsale, the Wilnot Duo, bicycle act; Harris and Walters, comedians; Polly Holmes, the Irish Duchess; Lizzie and Vime Dany, dancers; Lester and McAvoy, parody singers; Fanny Mora, contralto; the Rays, the Hewitts, and the Mikes, sketch teams; the Two Bostons, eccentrics; the Gypsy Trio, Cora Routt, soubrette; Jessie Livingston-Fox, serio comic; Satsuma, juggler; Robert Daily, comedian; the Newsboys' quintette, singers; and the La Fleur Sisters, in statue poses.

### Tony Pastor's.

The holiday bill includes Zarno, the great upside down juggler; Haines and Pettigill, negro comedians; O'Brien and Havel, acrobatic sketches; Jack and Joe Bunn, musical comedians; Bessie Bellwood, character singer; Fields and Woodley, Dutch comedians; Harry and Dottie Carlton, "The Canvasser and Texas Girl"; Edward and Louise Loret, necromancers and shadow-graphers; Major Newell, skate dancer; and Tony Pastor in new songs.

### Proctor's Pleasure Palace.

A big bill is offered this week. The performers are the Flying Dillons, Sam Bernard, comedian; Will H. Fox, piano burlesque; Lottie H. Raymond, comedienne; Charles B. Ward, author and singer; Pantier Brothers, head balancers; Moore Brothers, wire acrobats; McIntyre and Heath, negro comedians; Lydia Dreams, ventriloquist;

Watson and Hutchings, German sketch artists; Bertha Dumond, chanteuse; Montague and West, musical comedians; Gertrude Mansfield, comedienne; Foreman and West, dancers; the Fansons, the Sisters Burt, Pauline Von Arnold, and George Lockhart's comic elephants.

### Hammerstein's Olympia.

Yvette Guilbert continues her triumphal career as the bright star of a big company, which includes De Marce Felix, a new-comer, with a lot of trained ponies and a trick baboon; Gennaro Volpe, mandolin virtuoso; Charles Kirk, character comedian; the Leamy Sisters, revolving trapeze artists; Mlle. Frasetty, acrobatic dancer; Les Andors, transformation dancers; the Avolos, triple bar performers; Flo Banks, Lancashire dancer; My Fancy, sand and buck dancer; the Johnson Troupe, revolving globe acrobats; Della Rocco, violiniste; Charles Nielsen Urdohl, female impersonator; M. Hewell's miniature theatre; Harry La More, slack wire artist; and the Donatos, one legged clowns. Concerts are given in the concert hall as usual under Theodore John's direction.

### Keith's Union Square.

Maggie Cline, who is now called "the Irish Guilbert," heads the list this week. The bill includes Lina and Vani, acrobatic comedians; Susanna Schaffer, juggler; Walter Stanton, with his trained roosters; Tina Corri, male impersonator; Smith and Campbell, comedians; Healey and Harba, eccentric acrobatic comedians; Juno Salmo, contortionist; McMahon and King, plantation sketch; Ed Rogers, Irish comique; Stanley and Scanlon, musical comedians; and Marie Mather, prima donna.

### Koster and Bial's.

Paul Martinetti's Pantomime Troupe in A Terrible Night is the feature of the bill. The other numbers are Woodward's trained seals; the Craggs, acrobats; Kilany's Glyptorama; Liberti's Neapolitan Troubadours; Lorenz and Kennedy, mental telegraphers; Segommer, ventriloquist; Bennito, mimic; and Duncan's trained dogs.

### LAST WEEK'S BILLS.

TONY PASTOR'S.—A splendid bill was presented last week, headed by the Russell Brothers, whose servant girl sketch is quite familiar. It is just as amusing as ever, and James Russell seems to grow funnier the oftener he repeats the act. He gave a very clever imitation of Clara Morris in the mad scene from A Ticle 47, and was rewarded with generous applause. John Russell made a hit with James Thornton's new song, "Perhaps She Has Seen Better Days."

Sam Bernard presented his extremely amusing Dutch monologue, in which he was ably assisted by Professor John Wildner and the bass viol player. His clog dance was very well done. Edwin Latell seems to be a prime favorite at Pastor's, and it is not to be wondered at. He is an expert performer on all the instruments he plays, especially the banjo, of which he is a perfect master. The Morellos, with their well-trained dog, were quite successful. Mrs. Morello's second dress, with its pretty little ribbon shoulder strap, was very becoming. Tony Pastor's new song, "All In A Row," has a very catchy air, and Tony sings it with a good deal of dash and vim. Lawrence and Harrington were as amusing as ever in their Borexy Spielers act. Miss Harrington is plumper than ever, in spite of the violent exercise she is compelled to go through at every performance.

Shayne and Worden and the Whittings presented sketches of a widely different style, and Charles Osten closed the performance with his illuminated pictures.

HAMMERSTEIN'S OLYMPIA.—The most important event of the year in vaudeville circles took place here last Monday evening, when Yvette Guilbert made her American debut. The occasion was fully reported in last week's MIRROR, and it only remains to be said that Oscar Hammerstein was fully justified in going to the enormous expense of importing Guilbert, as his beautiful music hall has been crowded all the week by intelligent audiences who have shown their appreciation of the French singer's work by the heartiest applause.

Charles Kirk was a newcomer in the bill last week, and was quite successful with his comedy sketch, in which he appears as a Chinaman who is quite proficient in the German language. Signor Gennaro Volpe played pleasingly on the mandolin. My Fancy did her captivating sand dance.

The remainder of the bill was the same as before, and included Mlle. Frasetty, the acrobatic dancer; Charles Little, strong man on the slack wire; Les Andors, transformation dancers; the Avolos, triple bar performers; Flo Banks, Lancashire clog dancer; the Leamy Troupe, revolving trapeze artists; Charles Nielsen Urdohl, female impersonator; Mons. Hewell's miniature theatre; the Johnson Troupe, revolving globe acrobats; Giacinta Della Rocco, violiniste; Harry Lamore, grotesque wire performer; and the Donatos, one legged clowns.

PROCTOR'S.—The Pantier Brothers made their first appearance at this theatre last week and scored a great success with their marvelous head-balancing act. Edwin Stevens gave his new monologue, which contains a number of good things. Raymon Moore was especially successful at the matinees, as he is a great favorite with the ladies. The Two Bostons showed what real English stage fun is like in their sketch in which their trained dogs and cat helped them out considerably. The Gypsy Trio sang and danced and looked as pretty as possible in their quaint costumes. Watson and Hutchings furnished a good deal of amusement in their own peculiar German way. Daisy Mayer and her pickaninnies sang and danced in their happy Southern fashion. The Flying Dillons performed their very thrilling midair feats, while the spectators held their breath.

Cora Routt and Clara Wichand illustrated the American and English methods of serio-comic singing. Miss Routt is not quite as lively on her feet as Miss Wichand is, but she has a "cute" way of singing which seems to tickle the fancy of her hearers. Elsie Ajar, with all the latest calcium effects won considerable favor in her dances, which are new and pleasing. Ida Siddons, well known as a burlesque-shower, showed remarkable talent in her dancing specialty. The Quigley Brothers did some "jazz" dancing which was amusing and clever.

The other numbers on the programme were furnished by the Hamiltons, comedy duo; Mlle. Olive Juggler; Zella Clayton, serio comic; and Robert Dudley, comedian.

KOSTER AND BIAL'S. Kilany's Glyptorama was the feature of the bill again last week, and the beautiful pictures were appreciated by admiring crowds. Sarno did some very graceful work in the equilibristic line. Backson and Burns brought numerous laughs with their very funny sketch. Liberti's Neapolitan Troubadours sang sweetly and played their instruments effectively. Bessie Clayton was encored again and again

for her very graceful dancing. Lorenz and Kennedy mystified everyone with their mental telegraphy. Duncan's collie dogs pleased with their remarkable exhibition of sagacity. Josephine Sabel had a new song which told of her love for New York, and how the other towns are not in it with the Empire City. Segommer wound up his act with some burlesque magic. J. W. Ransome told a few new jokes and sang of politics and other topics.

KEITH'S UNION SQUARE.—Caton and Herbert were easily the stars of last week's bill. Seldom is such hearty and spontaneous laughter heard in a theatre as follows almost every movement of these expert comedy gymnasts. They held the stage for half an hour, and there was not a dull or uninteresting moment during that time. Their business with the vichy bottle was screamingly funny. The Metropolitan Trio were very successful in their musical sketch. Their voices blend well, and their songs, with the exception of the one sung by the "jay" of the trio, are well selected. George Evans repeated his great success of the previous week, and his comic ditties were encored repeatedly. Charles Dickson, Lillian Burkhardt, and George H. Leonard presented The Salt Cellar, which pleased the "gods" and the ordinary mortals, equally. Louis M. Granat put his fingers in his mouth and whistled some of the popular airs of the day. The Claffin Sisters entered on bicycles, and did a little trick riding before indulging in the gay and festive song and dance. They ought to adopt the dress reform skirt if they intend making the wheel a feature of their act. The Bale Troupe, Brothers Diantas, and Yokohama Troupe repeated their hits. McLean and Hall backed up before the audience, cracked colored jokes, and sang. The other entertainers were Murphy and McCoy, Irish comedians; Bessie Gilbert, cornetist; Albert Nash, Silence and Fun; Valentine and Weeks, musical comedians; and Horwitz and Bowers, travesty artists.

PROCTOR'S PLEASURE PALACE.—Weber and Fields and their own company, together with Proctor's stars, furnished a splendid entertainment last week. The popular Dutch knock-about made their usual success. Their business with the violin went as well as it did years ago. The Acme Four put the house into spasms with their bad boy sketch. Billy Emerson introduced a new song about racing and his desire to select the winner. Lottie Gilson smiled in a knowing way as she sang her songs. Wood and Shepard played some instruments cleverly, and mixed in a good deal of fun. Myra Davis and her war tableaux stirred the patriotism of the spectators. Gertrude Mansfield sang a new song and repeated her old successes. The Vaidis Sisters did their thrilling act on the revolving trapeze. James F. Hoey and his falsetto voice were very much in evidence. Drummond Staley and Belle Birbeck gave their neat "musical blacksmith" act.

Marietta and Belloni and their trained cockatoos, Belle Darling, singer and dancer, John Miller, facial comique; Jessie Livingston-Fox, descriptive vocalist; Lockender and Thompson, comedians; George Lockhart's elephants, and the Lady Orchestra were the other numbers on the bill.

## BROOKLYN THEATRES.

### Hyde and Behman's.

Russell Brothers' Comedians are here this week. The bill includes the Russells, May Howard, Blockson and Burns, Capitola Forrest, William Massaud, Falke and Semon, Johnny Carroll, Fields and Lewis, William, Ida, and Bob Morello, and Annie Russell.

### Holmes' Star.

Sheik Hadji's Troupe of Arabs and the following list of specialists are here this week: Harding and Ah Sid, Maud Harvey, the Gotham City Quartette, the Dunbars, the Garrisons, the Bracketts, Kent and French, Ritchie and Ritchie and the Avo los.

### A NOVEL WAR.

THE MIRROR'S Jersey City correspondent says that Manager Tom Dinkins, of the Bon Ton Theatre in that city, has decided to make war upon the sketch teams that insist upon doing the same old act every time they visit his house.

If Mr. Dinkins undertakes to reform this branch of the vaudeville business, he will have a big contract on his hands. It is a well-known fact that when a pair of sketch artists once settle on their gags and business, they never, except in extraordinary cases, make the slightest change in their act. Years may roll on, their jokes may need to be propped up on crutches, their business may become stale and out of date, and yet they will revisit the same theatres, year after year, in many cases playing the same houses four or five times in a season, and do identically the same things which the patrons of these houses have seen them do time and time again.

The names of dozens of teams that are doing the same sketches they did ten or fifteen years ago could be mentioned. Once in a while, if there is some big political fight on, for instance, one new gag is introduced by the brainy member of the team. The first time it is sprung it brings such a laugh that the act is almost broken up, and after a consultation the members of the team decide that it is better to stick to the old business that they are sure of, and not take any risks.

In this they make a mistake. The variety theatres are patronized by the same people week after week, and they get to know the performers as well as themselves, and when they are compelled to listen to the same things from the same people, year after year, it makes them feel that there is really very little variety in the variety business.

If Manager Dinkins' war results in the shelving of some of the wearisome, stale, flat and unprofitable sketches now being inflicted on a long-suffering public, he will earn the gratitude of many thousands of his fellow citizens, and render a real service to the profession.

### A NEW TEAM.

Eily Coghlan, sister of Rose and Charles, and Leopold Jordan, author and composer, have formed a partnership, and will do a musical sketch in the vaudeville houses. Miss Coghlan has sung at the promenade concerts in London and at the Empire Music Hall. Mr. Jordan has appeared at the Royal Polytechnic and Royal Alexandra Palace, London, where he gave his humorous musical recitals with Howard Paul. He has composed a lot of new humorous duets, which he and Miss Coghlan will introduce in their new sketch.

### BESSIE BELLWOOD'S ILLNESS.

Bessie Bellwood, the famous English comedienne, caught a severe cold last week and was unable to appear at Tony Pastor's. Lawrence and Harrington took her place in the bill. Miss Bellwood has recovered, and is turning out good, hearty English fun for Pastor's patrons.

## AN OLYMPIA FAVORITE.



MY FANCY.

When a man from THE MIRROR called at Hammerstein's Olympia last Saturday afternoon just before the matinee to interview the little woman who is known as My Fancy, he expected to meet an out-and-out English girl, who might drop an occasional "h" and speak with a broad British accent. He was mistaken, however, for the first thing My Fancy told him was that she was born in St. Louis, Mo., and was a real, genuine Yankee.

In the course of a very enjoyable chat, THE MIRROR man learned that My Fancy first saw the light in that Western city in the month of May, 1878, and is consequently in her eighteenth year. She made her first appearance when she was five years of age in St. Louis, but did not adopt the profession for good until 1889. She traveled all over the United States as Mae Rosebaker, until 1894, when she went to London, adopted her new name, and made her London debut at the Pavilion. Her father gave her the name of My Fancy in London, and she has appeared under that title ever since.

She has appeared at the Palace, Pavilion, Oxford, Tivoli and Empire Halls in London and in a great many of the provincial towns. She has also danced at the Folies Bergeres, Paris.

My Fancy will leave America on Jan. 18, 1896. On March 7 she will sail for South America. When she returns to England she will visit Ireland and Scotland, after which she will go to Australia. She will go from Australia to San Francisco and will probably remain in the land of her birth from that time on.

My Fancy is passionately fond of dancing, and declares that she takes the keenest delight in her work. Although she is an accomplished performer in every branch of the terpsichorean art, she confines herself to the sand dance, which she made very popular in England. She says there is no place like America, no city like New York, and no music hall in the world that compares with Hammerstein's Olympia.

My Fancy said she had never heard of Justice Biff Hall, of Chicago, but said she would be delighted to have him add her name to his collection.

## BILLY BIRCH'S BENEFIT.

Billy Birch's benefit, which took place on Sunday evening at Tony Pastor's Theatre was a great success. A number of checks were received, including one from Joseph Jefferson for \$50 and one from John Drew for \$25. The total realized was very satisfactory. Among the performers who gave their services were Sam Bernard, Matthews and Bulger, Lydia Barry, Ella Wesner, Le Clair and Leslie, Fields and Wooley, the Olympia Quartette, Edward Latell, Dore, Farmer and Dore, Ned Monroe, Lottie West Symonds, Lillie Laurel, the Beesey Children, Gus Bruno, Cunningham and Slattery, Miss Blanche Nichols, Murphy and Daly and Cora Routt.

## PROCTOR'S TO BE DECORATED.

F. F. Proctor has just awarded a contract for the redecoration of his Twenty-third Street Theatre. The work will be done at night, and will in no way interrupt the performances. The new decorations will all be in light colors, and when they are finished the house will undoubtedly be more attractive than ever.

## THE IMPERIAL OPENED.

The Imperial Music Hall, rebuilt completely, was opened last night. The decorations are in pistache green and silver, and the effect is quite pretty. The principal attractions of the opening bill were Calceolo, the wire dancer, a minstrel troupe, and a short burlesque.

## VAUDEVILLE JOTTINGS.

Following his usual custom, Tony Pastor distributes dolls to the women and children at his Christmas eve matinee.

Mlle. Polar Morin will appear next week at Proctor's Pleasure Palace in Vance Thompson's pantomime, "A Japanese Doll." Mlle. Morin will be assisted by Mlle. Severin and Miss Henderson. Mlle. Morin will be remembered for her fine work in L'Enfant Prodigue.

Agnes Charcot, the hypnotist, with Al Reeve's company, will introduce a sensational novelty when the company reaches Chicago.

Carroll Johnson has his time all booked for the next six months.

Here's a record breaker. The title of a new English song is "Gee Whiz Fizz Bang Way Yo." Battering idiosyncrasy can scarcely go any further in this line.

Florrie West has arrived safely in London.

Papinta has entirely recovered from the painful accident she met with, in falling through a glass trap at the City Trocadero. Atlanta, and is once more pleasing her friends with her dances.

Emily Smith, of this city, has written a very pretty ballad called "Love Will Find Its Own." The words are pretty, but the song has a catchy melody which ought to make it popular.

Willie Sells has sold his interest in the Sells and Rothfuss Circus to his partner, J. N. Kent. The circus is said to be worth about \$75,000, and Sells is said to have realized about \$25,000 cash from the transaction. Mr. Sells has



no intention of retiring from the circus business, he has gone to Chicago, where he will start in to organize another show, which will take to the road next season.

The Masonic Temple Roof Garden and Theatre will not reopen until April 15, 1896. A large force of mechanics are engaged in the work of reconstruction.

Troia was tendered a banquet on the opening night of her engagement at the Lyceum Theatre, Chicago, last week, by a number of her friends.

The managers of the Olympia Theatre, Chicago, a continuous house, have adopted the plan of selling no standing room. When all the seats are sold, the doors are closed and no more people are admitted.

Arthur F. Gorman, proprietor of the Ada Dixon Burlesque company, and Annie Waltman, leading woman of the organization, were married on the stage of the Star Theatre, Hoboken, on Dec. 20, by Justice Weed. There was a large audience present, and the bride and groom received several rounds of applause.

C. R. Cline underwent a painful surgical operation one day last week. He had a portion of the cartilage of the nose cut out, and now exhibits it to his friends preserved in alcohol.

Weber, of Weber and Fields, contracted a cold last week which settled in his throat. He was unable to appear at some of the performances at Proctor's Pleasure Palace last week and, as he has no understudy, the act had to be omitted.

Harry La More, who does an eccentric slack-wire act at Hammerstein's Olympia, fell from the wire on Monday evening last. He sustained a concussion of the brain, and was removed in an ambulance to Roosevelt Hospital.

Hope Booth, who was to have appeared at Koster and Bial's on Monday evening last, was taken suddenly ill on Monday morning and had to cancel her contract.

On her opening night Yvette Guilbert appeared at 9:30 P. M., but since then she has appeared at 10:30. This was probably done in order to give the waiters a chance to put the crowd into the proper humor for appreciating the divette's songs. She was the star at the concert given in the Olympia Music Hall on Sunday night, and delighted a large audience.

Henry Dixey seems to have gone into the vaudeville business for good. He has been doing a sketch in some of the Western theatres with considerable success, and introduces the impersonations which were so popular during the run of Adonis. He may be seen soon at Koster and Bial's.

Several improvements have been made in E. D. Price's office at Proctor's Pleasure Palace, and that amusement official now has quite a comfortable little "den."

The Washburn Sisters, whose company played in Brooklyn last week, made quite a sensation one afternoon by appearing on Broadway, Williamsburg, in an open barouche, with a large stock of evening papers, which they proceeded to sell for the benefit of a new lodging house for newsboys. They stopped in front of a large store, and when a crowd had gathered began to sell the papers. Some of the buyers were very generous, and when the rappers had all been sold it was found that quite a substantial sum had been collected.

Ellien Terry finished her work at Abbey's early on Wednesday evening last, and went to the Olympia to hear Yvette Guilbert sing. Mr. Hammerstein gave her a cordial welcome, and placed his own box at her disposal.

Dorothy Drew is making a hit with her new dance in A Happy Little Home. She will return to vaudeville in the Spring.

Sherman and Morrissey's A Jay Circus appears at Proctor's Pleasure Palace on Dec. 30, at the Twenty-third Street Theatre the following week.

Mike Amatti, who arrived from Europe a short time ago, has created a sensation everywhere she has appeared with her new original kaleidoscopic bicycle dance.

Harry M. Scott, of the Star Theatre, Cleveland, O., is compiling a list of old-time specialty performers, which will be published in a Cleveland paper in serial form. Any information furnished Mr. Scott regarding any of the former stars of the variety stage will be greatly appreciated by him.

Charles L. Sasse, formerly of Fenz and Co., variety agents, has opened an office at 12 Union Square.

Joseph Garland, manager of Primrose and West's Minstrels, writes us that business in the West and Northwest has been phenomenally large. The profits so far exceed those of any other season. Records have been broken right along and the performance has made a great hit.

The Thespian Four is the name of a new quartette which will be seen in the vaudeville after the holidays. May Shannon, Virginia Chaffee, Maurice Carleton and Edward Grace are the members. They will do a new one-act comedy by Henry Doblin, author of The Salt Cellar. The title of the sketch is A Couple of Matches.

The Rixfords have sent out a pretty Christmas card as a reminder to their friends that they are still in the swim.

Pearl Andrews, who just returned to New York, will appear at Koster and Bial's, beginning Monday, Dec. 30.

C. H. Lott, care of Dispatch, Columbus, O., has just published a catchy waltz song with chorus, entitled "I'll Take Care of You," which he will mail to professionals for twenty cents. This includes orchestral parts.

Carter and Fehlberg in their original act, which they claim has no equal, will tour the vaudeville circuits next season. Charles A. Fehlberg, of 224 Pine Street, Providence, R. I., is the manager of the team.

Papinta, the dancer, is a great drawing card at the City Trocadero, Atlanta, Ga. This is her sixteenth week, and as big a hit as ever.

George H. Primrose, of Primrose and West, was in New York on Monday, on his way to Syracuse, where he will spend Christmas. He has so arranged his route that for five seasons the company have spent Christmas Day at their homes. The profits this season, Mr. Primrose says, amount to \$17,000.

The usual Sunday night concert was given at Koster and Bial's on Sunday evening. Special numbers were given by Flora Finlayson, contralto, Charles Bassett, tenor, and Liberti's Neapolitan Troubadours. Kerker's orchestra was in its best form, and the selections were all encores.

Mrs. West, wife of William H. West, of Primrose and West, entertained a party of friends at dinner at the Iroquois Hotel in Buffalo last Tuesday evening. The occasion was Mrs. West's birthday, and she was the recipient of many hearty congratulations.

At the Sunday concert at Hammerstein's Olympia, Yvette Guilbert appeared. Signor Gennaro Volpe and the orchestra under director Scheel were applauded.

### VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Although it was the week before Christmas, all the vaudeville houses offered exceptionally strong attractions and the artists employed were of the expensive class. Hopkins South-Side Theatre had a co. of decided merit. Marion Manola-Mason appeared for the first time in Chicago as a vaudeville star. The little lady has lost none of her former attractiveness, and her voice seemed as clear as of yore. Others were Logan and Hanley, Cook and Clinton, E. M. Hall, Harry Fenton, Ludwig Heck, Jr., violin solos, Maybelle Eckert, contralto, and Ned West, comedian. Lanwood was given by the stock co. Business big throughout the week.

Hopkins West-Side Theatre: Manager Hopkins did not neglect this house by any means and provided an excellent co. headed by George Thatcher. He was at his best. The others in the bill were Barr and Evans, Alice Gilmore and Edward Gallagher. A good production of The Devil's Gold Mine was given.

Lyceum Theatre and Music Hall: Troia, one of the best drawing cards that could have been secured, was at the head of the programme. She repeated the success made on her former visit. Manager Grenier surrounded her with a co. of high class performers, and the large audiences were delighted. Those who assisted were Carr and Jordan, McDonald and Stone, Ward and Brown, the language butchers, at Carlotta, the dancer, Zoyara, John McVeigh, Willis Clark and others.

The Olympic Continuous Vaudeville: A long list of acts was presented, including Mile. Eugenie Petrescu, who made her first appearance in Chicago, Lew Hawkins, Four Gardens, Leslie's Dog Circus, McCabe and Daniels, Three Nelsons, Tony Juitick Gray, and Conway, Mays and Hunter, Gus Hill, Howe and Seymour, Meehan and Raymond, Bonnie Lottie, Fields and Salini, Prof. E. G. Johnson, Sweeney and Wolford and Lottie Aymar.

The Casino: Manager Maze Edwards still engages the best that can be secured, and last week's bill was in keeping with his previous good record. Hughes Dugherly scored a hit, Banks Winter was retained, the Henrys, Carroll and Lewis, De Forrest Sisters, De White and Rosa, Herr Gilbert, John Williams, Carlisle Sisters, Al J. Goddard and the stock co. in a farce. Business seemed to be on the increase, and undoubtedly Manager Edwards will be a winner.

Sam T. Jack's Opera House: The London Gaiety co. of burlesquers occupied the stage and gave a very acceptable performance. Davis and Pinaud, Harrigan and Black, Dan, Bartlett, Gilmore and B-shell, Three Girdelles and Eva Swinburne. Attendance satisfactory.

The Imperial Music Hall: This house has caught the popular fancy. Business the past week was exceptionally good. Inez Mecusker was the principal feature. Johnson and Lundin, Dave Marion, who seems to be a fixture at the Imperial, Leo Peasley and Ethel Carter also appeared.

The Orpheum: The usual variety entertained large audiences. Madame Irwin, Ida Howell, William Irwin, Carmen Sisters, Flora Mitchell, Nellie McPherson, Georgia Emery and Worth and Marshall all appeared, the last-named team making the hit of the performance.

Park Theatre: A long programme was rendered by Veno and Welch's Burlesque and Specialty co.

The Grotto Theatre on the South side has been rechristened Kuehn's Opera Pavilion, and reopened as a vaudeville and burlesque house, under the management of C. A. Bonnet.

John L. Sullivan had a rousing benefit at the Alhambra and appeared with Paddy Ryan Thursday and balance of last week at the Academy of Music.

The Nelson Family of Acrobats will appear with Eddie Foy's Little Robinson Crusoe, which opens the Chicago Opera House under the new management, Kohl, Middleton and Castle.

U. S. Rose, business manager of Gus Hill's World of Novelties, has arrived in advance of the big show.

Carr and Jordan are among the foremost of travesty artists. Their sketch as presented last week deserves special mention.

George Castle has gone to New York in the interest of the Chicago Opera House, of which he is a partner.

Peter Maher was to have met all corners at Sam T. Jack's Opera House last week, but the Chief of Police would not allow it.

Thomas Freeman has been appointed press agent of the Olympic Theatre.

**BOSTON, MASS.**—At the Lyceum this week May Shaw's Burlesque co. gives opportunities to see Josephine Sabel, Gilbert Sarony, Tim Cronin, Frank La Tona, Annie Whitney, Mayers, Richmond and Glenroy, Dollie Biddle, the Clifford Sisters, Mildred Conner, Beatrice Hathaway, Billy Barlow, and the Manola-Mason Quartette.

She is the play of the week at the Grand Museum. In the olio are Drawce, McCarthy and Reynol, S. Mike Callahan, Gerrie Harrington, the Saunders, Ando and Matsumoto, Ada Jones, and Ray and Fanny Donovan. At Austin and Stone's there are to be seen a number of attractions from the Atlanta Midway, as well as Jo Jo. In the olio appear Laurelli Family, Lowrey and Francis, Charles Whalen, Castalat and Hall, Scanlan and Welch, Miles and Ireland, the Graus Tyroleans, the Brothers Smith, the Santinis, May Walsh Ireland, Whiting Sisters, Mike Tracey, the Bartons, and Billy Burke and Charles Dean.

Sam T. Jack's Croles are back again in Boston, playing this time at the Palace. Their success is phenomenal.

At Keith's the Christmas bill includes the Lockhart elephants, the Zava trio, the Bala troupe of trick bicyclists, the Yokohama troupe of Japanese jugglers, Press Eldridge, Gus Bruno, John and Nellie McCarthy, Lottie West Symonds, Murray and Alden, Daly and Devere, the Versatile Trio, Girard and Thompson and George H. Gies.

**CLEVELAND, O.**—Sam Devere's co. did a good business at the Star Theatre last week. The comedy duo, Price and Steele, gave a good turn; Richards, the double-voiced comedian, and James and Fanny Donovan are very comical, and Lillie Western was well received. The sayings and songs of Sam Devere were just as taking as ever, and James and Maud Flynn were applauded. Ward and Curran kept up their reputation as vocalists and Omene with her Turkish dances pleased everybody.

This week's attraction at the Star Theatre is Rice and Barton's Rose Hill English Folly Burlesque co., with the Cleveland favorite, Pauline Butcher in the lead.

Walter L. Main, of circus fame, called on Frank Drew, manager of the Star, last week. Mr. Main's show has gone into winter quarters at Geneva, O.

James Donovan, of Sam Devere's co., was presented at last Tuesday's matinee at the Star Theatre with an elegant walking-stick by his friend, Arthur K. Dragan, of the Ward and Vokes co., who were laying off here last week.

The New Year's week attraction at the Star will be Gus Hill's World of Novelties.

Matt S. Hogan, one of the original "Hogan Brothers Hottentots," was in the city in advance of Rice and Barton's Rose Hill Folly co.

Cleveland friends of Charlie Stumm were sorry to hear of his Plays and Players co. closing, which it did last week.

A Happy Little Home, which was at the Lyceum the last half of the past week, contains many good variety features. Blanche Chapman pleased with her new songs, and Dancing Dorothy drew gave an enjoyable exhibition.

**PHILADELPHIA, PA.**—Lockhart's troupe of comedy elephants came to the Bijou Theatre week of Jan. 13. The Rents-Santley Burlesque company are booked at the Lyceum Theatre Dec. 30, week.

**PITTSBURG, PA.**—At the Avenue Theatre the new bill seen this week are those of Carroll Johnson, the Valdres, Magee and Crimmins, the Angela Sisters, Levy and Barker, Herbert Albini, Nellie Maguire, and Dryden and Page. H. M. S. Pinafore is included. The attendance continues very large.

Harry W. Williams Own co. opened at the Academy of Music, to-night, to a packed house. The organization including McAvoy and May, Felix and Cain, Imogene Conner, Gerrie Gilson, and many other vaudeville celebrities.

The attraction at the World's Museum Theatre Allegheny, to-night was the burlesque Hades Up to Date, with a strong cast, new mechanical contrivances and a good ballet.

Carroll Johnson's specialty has made a wonderful hit at the Avenue.

**PHILADELPHIA, PA.**—A new departure was this week made at Gilmore's Auditorium by the presentation of the sparkling novelty, The Twentieth Century Girl, with up-to-date vaudeville specialties, introducing the favorites, Gus Williams, John T. Kelly, Dollie Fuller, and Catherine Louise. Many new features have been added since its original production, and is a thoroughly first-class enjoyable performance. Flynn and Sheridan's Vaudeville follow week of Dec. 30.

Mason and Titus with their act are at Carncross

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**"I'll Take Care of You."**

A beautiful melody with pleasing harmony.  
Price 50c prepaid to any address.  
Professionals send card and 20c., and receive song, including eight orchestra parts. C. H. LOTT,  
Care "Dispatch," Columbus, Ohio

Opera House this week, as also the Schrod Brothers and Burton's Dog Circus.

The specialty features at the Bijou Theatre are Charles Dickson, Lillian Burkhardt, and George H. Leonard in The Salt Cellar. Moreland, Thompson and Bush in a new farce; the Burkes in their funny boxing exhibition; Ned Monroe, Fern Melrose, the California trio, Kenyon and Estus, gymnasts; Max Pettingill, Leopold and Silvio, musical comedy; the Wright Sisters, song and dance artists; William De Rose, head balancing trapeze; Loring and Leslie, dancing change artists, which makes a grand bill and as usual packed houses.

The Lyceum Theatre have a good paying attraction with Miao's City Club, giving a holiday entertainment full of life.

**PROVIDENCE, R. I.**—The vaudeville and burlesque bill given by the Rents-Santley co. at the Westminster Theatre 19-21 was enjoyed by large audiences. The programme included a couple of burlesques written by Charles Lovenberg, of Keith's Opera House Orchestra, entitled "Will Be Club and Robin Hood, Jr., a new series of living pictures and clever specialties by Collins and Collins, Whiting and Sheppard, Leslie and Tenley, Van Leer and Barton, and Carrie Scott, the "roughies," Zeta 25-28.

Treasurer Herman Parkins, of the Westminster, who has been confined to his home by illness for several weeks, is once more back in his accustomed place in the box-office.

Walcott and Carleton, fun-makers, closed in Thomas, Conn., last week and are now reorganizing in this city. They will start out again about the first of the new year.

The Powers Brothers are in the city for the holidays.

**CINCINNATI, O.**—Fountain Square: Sam T. Jack's Extravaganza co. in The Bullfighting week of 16-21. The specialties were Dryden and Page and Clements and Barnes in sketches; Mildred Phillips and Ruth Robinson, vocalists; La Moynie Brothers, acrobats; Agnes Evans and Nettie Hultman, travesty artists; and Kittie Palmer, danseuse.

Freeman's Billy Carter, the black-face monologist; Nettie Fields, the vocalist; La Porte Sisters, duetists; Spaulding Brothers, acrobats; and West and Mack, a clever sketch duo.

People's: Harry W. Semon's Extravaganza co. The Nelson aerial ballet and the four Ray Sisters in their striking night-gown dance were features. Others were Julia Melrose, Sapphira, Baggason, Crawford Brothers,

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minstrels; Cushing and Merrill, James E. Black, the legless dancer; the Angela Sisters, Bertina Leslie, comedienne; Maude Garriello, De Mora, hand balancer; and little Martie Semon.

**JERSEY CITY, N. J.**—The Bon Ton Theatre has up a good bill 16-21, headed by Carroll Johnson, who presents a monologue act full of ginger and new jokes; then follow Fields and Woolley, a first-class Dutch team; Signor D'Alma's dog and monkey circus; Conwell and Swain, wonderful buck and wing dancers; Prof. Austin and his dissolving views; Mills and Barton, sketch; Nitsana's Marionettes, Brown Brothers, song and dance; Little Lillian, a precocious singer and dancer; the Fansons, in a sketch; Lizzie Johnston, song and dance; Rob and Kittie Emmett, sketch; John G. Leonard, musician. Business fair.

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Among the early bookings at the Orpheum are Clifford and Huth, Bernard Dwyll, Newell and Shevette. The three De Bolien Brothers, Durov and Bush, Moss, Robert and the Dehorelli Brothers.

H. P. TAYLOR, JR.

**ST. PAUL, MINN.**—Olympic Theatre week 16 the co. presented an attractive olio, opening to good houses. Entertainers: Jennie Leon, Emma Meley, Kitty Ferv, Little Couchita Martiney, Professor Lavina, Antonio



Joyd, Jas.	Mills, Arthur B.	Wolfe, Harrison J.	Fullerton, Geo.	Mentayer, W. A.	Walker, Walter
Florence, Mlle	Murphy, Con	Wilford, Homes	Franklin G.	Mathis, Ed. A.	Warde, Frederick
Famshaw, A. L.	Mason, John	Williams, S. Sheridan	Grady, Jere H.	Morris, Chas. H.	Wilson, T. S.
Frankie, A. M.	Martin, Ed.	Williams, Chas.	Gramer, Jos.	Maceo, G. W. P.	Wybur, A. L.
Foy, M. M. Eddie	Meyers, Harry	Walsh, Thos. J.	Goodwin, Frank	Murtha, J. E.	Yule, Chas. H.
Finney, J. L.	Murphy, Mark	Welthoff, Louis	Garrick and Collier	Miller, Geo.	Young, Chas. S.
Fitz, Chas.	Murphy, Fitzgerald	Wright, Steven		Miller, S. H.	Zuelke, C. M.



no intention of retiring from the circus business, he has gone to Chicago, where he will start in to organize another show, which will take to the road next season.

The Masonic Temple Roof Garden and Theatre will not reopen until April 15, 1896. A large force of mechanics are engaged in the work of reconstruction.

Troja was tendered a banquet on the opening night of her engagement at the Lyceum Theatre, Chicago, last week, by a number of her friends.

The managers of the Olympia Theatre, Chicago, a continuous house, have adopted the plan of selling no standing room. When all the seats are sold, the doors are closed and no more people are admitted.

Arthur F. Gorman, proprietor of the Ada Dixon Burlesque company, and Annie Waltman, leading woman of the organization, were married on the stage of the Star Theatre, Hoboken, on Dec. 20, by Justice Weed. There was a large audience present, and the bride and groom received several rounds of applause.

C. B. Cline underwent a painful surgical operation one day last week. He had a portion of the cartilage of the nose cut out, and now exhibits it to his friends preserved in alcohol.

Weber, of Weber and Fields, contracted a cold last week which settled in his throat. He was unable to appear at some of the performances at Proctor's Pleasure Palace last week and, as he has no understudy, the act had to be omitted.

Harry La More, who does an eccentric slack-wire act at Hammerstein's Olympia, fell from the wire on Monday evening last. He sustained a concussion of the brain, and was removed in an ambulance to Roosevelt Hospital.

Hope Booth, who was to have appeared at Koster and Bial's on Monday evening last, was taken suddenly ill on Monday morning and had to cancel her contract.

On her opening night Yvette Guilbert appeared at 9:30 p. m., but since then she has appeared at 10:30. This was probably done in order to give the waiters a chance to put the crowd into the proper humor for appreciating the divette's songs. She was the star at the concert given in the Olympia Music Hall on Sunday night, and delighted a large audience.

Henry Dixey seems to have gone into the vaudeville business for good. He has been doing a sketch in some of the Western theatres with considerable success, and introduces the impersonations which were so popular during the run of Adonis. He may be seen soon at Koster and Bial's.

Several improvements have been made in E. D. Price's office at Proctor's Pleasure Palace, and that amusement official now has quite a comfortable little "den."

The Washburn Sisters, whose company played in Brooklyn last week, made quite a sensation one afternoon by appearing on Broadway, Williamsburg, in an open barouche, with a large stock of evening papers, which they proceeded to sell for the benefit of a new lodging house for newsboys. They stopped in front of a large store, and when a crowd had gathered began to sell the papers. Some of the buyers were very generous, and when the papers had all been sold it was found that quite a substantial sum had been collected.

Ellen Terry finished her work at Abbey's early on Wednesday evening last, and went to the Olympia to hear Yvette Guilbert sing. Mr. Hammerstein gave her a cordial welcome, and placed his own box at her disposal.

Dorothy Drew is making a hit with her new dance in A Happy Little Home. She will return to vaudeville in the Spring.

Sherman and Morrissey's A Jay Circus appears at Proctor's Pleasure Palace on Dec. 30, at the Twenty-third Street Theatre the following week.

Mile. Amatti, who arrived from Europe a short time ago, has created a sensation everywhere she has appeared with her new original kaleidoscopic bicycle dance.

Harry M. Scott, of the Star Theatre, Cleveland, O., is compiling a list of old-time specialty performers, which will be published in a Cleveland paper in serial form. Any information furnished Mr. Scott regarding any of the former stars of the variety stage will be greatly appreciated by him.

Charles L. Sasse, formerly of Fenz and Co., variety agents, has opened an office at 12 Union Square.

Joseph Garland, manager of Primrose and West's Minstrels, writes us that business in the West and Northwest has been phenomenally large. The profits so far exceed those of any other season. Records have been broken right along and the performance has made a great hit.

The Thespian Four is the name of a new quartette which will be seen in the vaudeville after the holidays. May Shannon, Virginia Chaffee, Maurice Carleton and Edward Grace are the members. They will do a new one-act comedy by Henry Dublin, author of The Salt Celler. The title of the sketch is A Couple of Matches.

The Rixfords have sent out a pretty Christmas card as a reminder to their friends that they are still in the swim.

Pearl Andrews, who just returned to New York, will appear at Koster and Bial's, beginning Monday, Dec. 30.

C. H. Lott, care of Dispatch, Columbus, O., has just published a catchy waltz song with chorus, entitled "I'll Take Care of You," which he will mail to professionals for twenty cents. This includes orchestral parts.

Carter and Fehlberg in their original act, which they claim has no equal, will tour the vaudeville circuits next season. Charles A. Fehlberg, of 234 Pine Street, Providence, R. I., is the manager of the team.

Papinta, the dancer, is a great drawing card at the City Trocadero, Atlanta, Ga. This is her sixteenth week, and as big a hit as ever.

George H. Primrose, of Primrose and West, was in New York on Monday, on his way to Syracuse, where he will spend Christmas. He has so arranged his route that for five seasons the company have spent Christmas Day at their homes. The profits this season, Mr. Primrose says, amount to \$17,000.

The usual Sunday night concert was given at Koster and Bial's on Sunday evening. Special numbers were given by Flora Finlayson, contralto, Charles Bassett, tenor, and Liberti's Neapolitan Troubadours. Kerker's orchestra was in its best form, and the selections were all encores.

Mrs. West, wife of William H. West, of Primrose and West, entertained a party of friends at dinner at the Iroquois Hotel in Buffalo last Tuesday evening. The occasion was Mrs. West's birthday, and she was the recipient of many hearty congratulations.

At the Sunday concert at Hammerstein's Olympia, Yvette Guilbert appeared. Signor Gennaro Volpe and the orchestra under director Scheel were applauded.

### VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—Although it was the week before Christmas, all the vaudeville houses offered exceptionally strong attractions and the artists employed were of the expensive class. Hopkins' South-Side Theatre had a co. of decided merit. Marion Manola-Mason appeared for the first time in Chicago as a vaudeville star. The little lady has lost none of her former attractiveness, and her voice seemed as clear as of yore. Others were Logan and Hanley, Cook and Clinton, E. M. Hall, Harry Fenton, Ludwig Heck, Jr., violin solos, Maybelle Eckert, contralto, and Ned West, comedian. Lamwood was given by the stock co. Business big throughout the week.

Hopkins' West-Side Theatre: Manager Hopkins did not neglect this house by any means and provided an excellent co. headed by George Thatcher. He was at his best. The others in the bill were Barr and Evans, Alice Gilmore and Edward Gallagher. A good production of The Devil's Gold Mine was given.

Lyceum Theatre and Music Hall: Troja, one of the best drawing cards that could have been secured, was at the head of the programme. She repeated the success made on her former visit. Manager Grunier surrounded her with a co. of high class performers, and the large audiences were delighted. Those who assisted were Carr and Jordan, McDonald and Stone, Ward and Brown, "the language butchers," Carlotta, the dancer, Zoyara, John McVeigh, Willis Clark and others.

The Olympic Continuous Vaudeville: A long list of acts was presented, including Mile. Eugenie Petrescu, who made her first appearance in Chicago, Les Hawkins, Four Gardeners, Leslie's Dog Circus, McCue and Daniels, Three Nelsons, Gotti Juiski, Gray and Conway, Mays and Hunter, Gus Hill, Howe and Seymour, Meehan and Raymond, Bonnie Lottie, Fields and Salini, Prof. E. G. Johnson, Sweeney and Wolford and Lottie Aymar.

The Casino: Manager Maze Edwards still engages the best that can be secured, and last week's bill was in keeping with his previous good record. Hughey Dugherthy scored a hit. Banks Winter was retained, the Henrys, Carroll and Lewis, De Forrest Sisters, De White and Rosa, Herr Gilbert, John Williams, Carlisle Sisters, Al J. Goddard and the stock co. in a farce. Business seemed to be on the increase, and undoubtedly Manager Edwards will be a winner.

Sam T. Jack's Opera House: The London Gaiety co. of burlesquers occupied the stage and gave a very acceptable performance. Davis and Pinard, Harrigan and Black, Dan Barrett, Gilmore and B. Shell, Three Girdles and Eva Swinburne. Attendance satisfactory.

The Imperial Music Hall: This house has caught the popular fancy. Business the past week was exceptionally good. Inez Mecusker was the principal feature. Johnson and Lundin, Dave Marion, who seems to be a feature at the Imperial, Leo Peasley and Ethel Carter also appeared.

The Orpheum: The usual variety entertained large audiences. Madame Irwin, Ida Howell, William Irwin, Carmen Sisters, Flora Mitchell, Nellie McPherson, Georgia Emery and Worth and Marshall all appeared, the last-named team making the hit of the performance.

Park Theatre: A long programme was rendered by Veno and Welch's Burlesque and Specialty co.

The Grotto Theatre on the South side has been rechristened Kuchnan's Opera Pavilion, and reopened as a vaudeville and burlesque house, under the management of C. A. Bennett.

John L. Sullivan had a rousing benefit at the Alhambra and appeared with Paddy Ryan Thursday and balance of last week at the Academy of Music.

The Nelson Family of Acrobats will appear with Eddie Foy's Little Robinson Crusoe, which opens the Chicago Opera House under the new management, Kohl, Middleton and Castle.

I. S. Rose, business manager of Gus Hill's World of Novelties, has arrived in advance of the big show.

Carr and Jordan are among the foremost of travesty artists. Their sketch presented last week deserves special mention.

George Castle has gone to New York in the interest of the Chicago Opera House, of which he is a partner.

Peter Maher was to have met all corners at Sam T. Jack's Opera House last week, but the Chief of Police would not allow it.

Thomas Freeman has been appointed press agent of the Olympic Theatre. HARRY EARL.

**BOSTON, MASS.**—At the Lyceum this week May Shaw's Burlesque co. gives opportunities to see Josephine Sabel, Gilbert Sarnoy, Tim Cichin, Frank La Tona, Annie Whitney, Messrs. Richmond and Glenroy, Dollie Brooks, the Clifford Sisters, Mildred Connor, Beatrice Hathaway, Billy Barlow, and the Manola-Mason Quartette.

She is the play of the week at the Grand Museum. In the olio are Drawee, McCarthy and Reynold, Mike Callahan, Gerlie Harrington, the Saunders, Adams and Matsumoto, Ada Jones, and Haynes and Raymond.

At Austin and Stone's there are to be seen a number of attractions from the Atlanta Midway, as well as Jo Jo. In the olio appear Laurelli Family, Lowrey and Francis, Charles Whalen, Castellan and Hall, Scanlan and Welch, Miles and Ireland, the Gausse Tyroleans, the Brothers Smith, the Santinis, May Walsh, Ireland, Whiting Sisters, Mike Tracey, the Bartons, and Billy Burke and Charles Dean.

Sam T. Jack's Crooks are back again in Boston, playing this time at the Palace. Their success is phenomenal.

At Keith's the Christmas bill includes the Lockhart elephants, the Zalka trio, the Bale troupe of trick bicyclists, the Yokohama troupe of Japanese jugglers, Press Eldridge, Gus Bruno, John and Nellie McCarthy, Lottie West Symonds, Murray and Alden, Daly and Devere, the Versatile trio, Girard and Thompson and George H. Gies. JAMES HARRIS.

**CLEVELAND, O.**—Sam Devere's co. did a good business at the Star Theatre last week. The comedy duo, Price and Steele, gave a good turn. Richard, the double-voiced vocalist, James and Fanny Donovan are very comical, and Lillie Western was well received. The sayings and songs of Sam Devere were just as taking as ever, and James and Maud Flynn were applauded. Ward and Curran kept up their reputation as vocalists and Omen with her Turkish dances pleased everybody.

This week's attraction at the Star Theatre is Rice and Barton's Rose Hill English Folly Burlesque co., with the Cleveland favorite, Pauline Ratcheller, in the lead.

Walter L. Main, of circus fame, called on Frank Drew, manager of the Star, last week. Mr. Main's show has gone into winter quarters at Geneva, O.

James Donovan, of Sam Devere's co., was presented at last Tuesday's matinee at the Star Theatre with an elegant walking-stick by his friend, Arthur K. Dragan, of the Ward and Vokes co., who were laying off here last week.

The New Year's week attraction at the Star will be Gus Hill's World of Novelties.

Matt S. Hogan, one of the original "Hogan Brothers Hotentots," was in the city in advance of Rice and Barton's Rose Hill Folly co.

Cleveland friends of Charlie Stumm were sorry to hear of his Plays and Players co. closing, which it did last week.

A Happy Little Home, which was at the Lyceum the last half of the past week, contains many good variety features. Blanche Chapman pleased with her new songs, and Dancing Dorothy Drew gave an enjoyable exhibition. WILLIAM CRISTON.

**PHILADELPHIA, PA.**—Lockhart's troupe of comedy elephants came to the Bijou Theatre week of Jan. 13.

The Rent-Santley Burlesque company are booked at the Lyceum Theatre Dec. 30, week. S. FERNBERG, JR.

**PITTSBURGH, PA.**—At the Avenue Theatre the new faces seen this week are those of Carroll Johnson, the Valdares, Magee and Crimmins, the Angella Sisters, Levy and Barker, Herbert Albini, Nellie Maguire, and Dryden and Page. H. M. S. Pinafore is included. The attendance continues very large.

Harry W. Williams Own co. opened at the Academy of Music to-night in a packed house. The co. is a fine organization including MacAvoy and May, Felix and Cain, Imogene Comer, Gerlie Gilson, and many other vaudeville celebrities.

The attraction at the World's Museum Theatre Allegheny, to-night was the burlesque Hades 1 p. to Date, with a strong cast, new mechanical contrivances and a good ballet.

Carroll Johnson's specialty has made a wonderful hit at the Avenue. E. J. DONNELLY.

**PHILADELPHIA, PA.**—A new departure was this week made at Gilmore's Auditorium by the presentation of the sparkling novelty, The Twentieth Century Girl, with up to date vaudeville specialties, introducing the favorites, Gus Williams, John T. Kelly, Miss Fuller, and Catherine Linard. Many new features have been added since its original production, and is a thoroughly first-class enjoyable performance. Flynn and Sheridan's Vaudeville follow week of Dec. 30.

Mason and Titus with their act are at Carncross

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**MANAGERS ATTENTION**  
**Three Goldsmith Sisters**  
DANCERS UP TO DATE  
ADDRESS  
**L. Goldsmith, Jr.,**  
THEATRICAL TRUNK WORKS,  
717 6th AVE. Cor. 41st St., N.Y.

**JUST PUBLISHED**  
A catchy waltz song with chorus  
**"I'll Take Care of You."**  
A beautiful melody with pleasing harmony.  
Price 40c prepaid to any address.  
Professionals send card and 20c., and receive song, including eight orchestra parts. C. H. LOTT,  
Care "Dispatch," Columbus, Ohio

Opera House this week, as also the Schrode Brothers and Burton's big circus.

The special features at the Bijou Theatre are Charles Dickson, Lillian Burkhardt, and George H. Leonard in The Salt Celler; Moreland, Thompson and Rush in a new farce; the Burkes in their funny boxing exhibition; Ned Monroe, Fern Melrose, the California trio, Kenyon and Estus, gymnasts; Max Pettigill, Leopold and Silvio, musical comedy; the Wright Sisters, song and dance artists; William De Boer, head balancing trapeze; Loring and Leslie, dancing change artists, which makes a grand bill and as usual packed houses.

The Lyceum Theatre have a good paying attraction with Mico's City Club, giving a holiday entertainment full of life.

**PROVIDENCE, R. I.**—The vaudeville and burlesque bill given by the Rent-Santley co. at the Westminster Theatre 19-21 was enjoyed by large audiences. The programme included a couple of burlesques written by Charles Lovenberg, of Keith's Opera House Orchestra, entitled "Twill Be Club and Robin Hood, Jr.," a new series of living pictures and clever specialties by Collins and Collins, Whiting and Sheppard, Leslie and Tenley, Van Leer and Barton, and Carrie Scott, the "tough girl." Zero 23-28.

Treasurer Herman Parkins, of the Westminster, who has been confined to his home by illness for several weeks, is once more back in his accustomed place in the box office.

Walcott and Carleton, fun-makers, closed in Thompson, Conn., last week and are now reorganizing in this city. They will start out again about the first of the new year.

The Powers Brothers are in the city for the holidays. H. C. RIPLEY.

**CINCINNATI, O.**—Fountain Square: Sam T. Jack's Extravaganza co. in The Bullfight week of 16-21. The specialties were Duden and Page and Clements and Barnes in sketches; Mildred Phillips and Ruth Robinson, vocalists; La Moynie Brothers, acrobats; Agnes Evans and Nettie Hultman, travesty artists; and Kittie Palmer, danseuse.

Freeman's: Billy Carter, the black-face monologist; Nettie Fields, the vocalist; La Porte Sisters, duetists; Spaulding Brothers, acrobats, and West and Mack, a clever sketch duo.

People's: Harry W. Simon's Extravaganza co. The Nilsson aerial ballet and the four Ray Sisters in their striking night-gown dance were features. Others were Julia Melrose, Sapphira, Baggerson, Crawford Brothers,

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**A SONG AMONG A MILLION,**  
**"If It Were Not for Mollie and the Babies."**  
A Beautiful Sentiment;  
A Charming Melody.  
You Just Ought to Hear Bill Nye Sing It.  
III.  
If I would stay with you all night, boys,  
She'd meet me at home with a smile,  
She never is cross or unkind, boys,  
That's why when I've stayed here awhile—

Ask your music dealer for a copy, or send direct to address below. It's a takin' song, and will grow on you like a bad habit.  
(Professionals send card and 10 cents.)  
A. L. McHILLAY,  
Lyons, Kans.  
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16 West 14th Street, New York.

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## CLUES.

Alice Evans will retire from A Runaway Colt this week to join A. M. Palmer's Trilby company in Philadelphia.

Louise Marcelli has been engaged to play juvenile leads in William Rholf's company.

Mrs. Kellar, wife of the magician, is suffering from blood poisoning, but not of a serious nature.

The Ariel Opera House, a new theatre under the management of Julius M. Kaufman, was opened on Dec. 25 at Gallipolis, Ohio.

Jean Renolds (Mrs. Fred Renolds) will open her starring tour at Peoria, Ill., on Wednesday, in a repertoire, the special feature of which will be Leah the Forsaken.

The Lyceum Theatre, a new playhouse at Fergus Falls, Minn., will be opened on Jan. 6 by the Carleton Opera company. The theatre, which has all the modern improvements, will be under the management of N. R. Smith.

J. S. Forbes has assumed the management of George W. Monroe's Happy Little Home company.

George Richards and Eugene Canfield have secured the rights of Hoyt's A Temperance Town for next season.

James Phelan Cuddy, business manager in advance of Helen Mora and A Modern Mephisto, is ill at the Hotel Laurence, Washington, with malarial fever.

Willard Lee has been specially engaged by M. B. Curtis to produce Gentleman Joe. Mr. Lee saw the original production in London.

The Side Tracked company has been out twenty weeks to evenly prosperous business. In Des Moines, Kanakakee, Indianapolis and Evansville, Manager Edmunds reports "crushers," the theatres in those cities being tested to their utmost capacity. The play and company are everywhere extremely well liked. Mr. Murphy's tramp and Mr. Moore's Dutchman are praised as admirable bits of characterization.

George E. Russell is now managing the Great Mecke combination, which is touring through Missouri and Iowa.

Captain Paul was booked at Miner's Newark Theatre for this week, and the city was completely billed last Friday night when the contract was canceled. Manager Miner at once opened negotiations for the production of Gentleman Joe by M. B. Curtis. The deal was consummated at 3 A. M. on Saturday morning, and by 6 P. M. that same day Newark was plastered with Gentleman Joe lithos. This beats the record for quick bill-posting.

Florrie West writes to THE MIRROR from Charing Cross, London, that she will appear again in New York at Koster and Bial's on April 6. Next season she will star in The Bowery Girl. According to all reports, Miss West has made a big hit again in the English music halls. This week she is at the Paragon, Canterbury.

David Garrick and the farce Billy Doo will be produced by the Don Quixote Dramatic Club at Carnegie Lyceum next Saturday.

The Twelfth Night Club gave a tea last week, at which M. Paul Blouet ("Max O'Rell") was the only man present. Ethel Inman, a finished pianist, gave two numbers from Schumann with great success.

Edward Vroom will produce For the Crown at Palmer's on Feb. 4. The scenery is being prepared by J. H. Young, Richard Marston, Howes Emmons and Ernest Albert.

Christine MacLean, who plays the Highland lassie in Bonnie Scotland, expects to make a journey to Scotland next summer to visit the localities where the play's scenes are laid.

W. H. Powers' production of Shannon of the Sixth is to be seen early in October next.

Carl Haswin, who has long been identified successfully with The Silver King, will produce A Lion's Heart, by Arthur Shirley and Benjamin Landeck, next season. The American Theatrical Exchange has charge of the bookings.

Gentleman Joe is to be produced by M. B. Curtis at Miner's Theatre in Newark on Christmas Day. Later the piece will come to the Fifth Avenue Theatre for a run.

William A. Brady has offered the star role in his new play, A Bowery Boy, to Charles B. Ward, the well-known author of the song "And the Band Played On." A Bowery Boy is an up-to-date melodrama. Mr. Brady has protected the play by depositing with the Librarian of Congress the title and two printed manuscripts of the play. Several mechanical surprises will be introduced.

Charles A. Morgan is playing Willie Wait in The Baggage Check with great success. He introduces a burlesque dance that is very funny.

The prosperity of the American Theatrical Exchange during the past year has been a source of satisfaction not only to its proprietors but also to numbers of managers who are interested in seeing a really honest exchange, conducted with knowledge and capability, meet with success. The American Theatrical Exchange has been established permanently on legitimate lines of policy, and it is growing every day in usefulness and importance to theatre and traveling managers alike.

Minnie Madden Fiske, who is now making a tour of the principal Southern cities, appears in Savannah and Atlanta this week.

Thomas G. Moses, the scenic artist of Chicago, will pay a visit to New York after the holidays.

The Empire Theatre stock company are to follow Olga Nethersole—whose engagement has not been especially successful from a business point of view—at the Empire on Jan. 6. They are rehearsing for production there a new piece by Henry Arthur Jones called Michael and His Lost Angel. It is said to be a piece with a rather sombre atmosphere. Later the company will be seen in new plays by Sydney Grundy and Henry Guy Carleton.

Frederick Bancroft was highly commended by the press for his skill in magic during his recent engagement in Washington. One paper said that he duplicated and in several instances surpassed the achievements of some of the most noted magicians.

E. D. Shaw writes from Chicago that a letter from Felix Morris, now in London, says that he has secured two English plays which give promise of being greater successes than any he has yet produced, and that he has entirely recovered from his recent illness.

Augustin Daly, at the conclusion of his stock company's season in this city, will visit the Pacific coast and play a long engagement in San Francisco. Mr. Daly's company will make a new departure next season, devoting the Fall and Winter season to London instead of to New York, opening there on Sept. 5 next.

K. A. Roberts has been engaged to stage the new musical comedy, Paradise Alley, which will go on the road early in February with Barney Fagan and Sam T. Ryan. Lily Post, Amy Ames, and several other well known artists will probably be members of the company. The production will be on a costly scale. It will first be seen in the East, after which a tour of the principal cities of the South will be made. The title,

Paradise Alley, was decided upon for this play as long ago as five years, and was not, as is generally supposed, suggested by the song, "The Sunshine of Paradise Alley."

A new musical comedy called Paradise Alley will take the road early in February with Barney Fagan and Samuel J. Ryan as features. The famous alley is located on Cherry Hill.

Pete Dailey gave the members of The Night Clerk company a Christmas dinner on the stage at the Bijou last Wednesday.

Judge Andrews, of the Supreme Court, has denied the motion made in behalf of Jefferson Patten for an injunction to restrain Neil Burgess from exhibiting the chariot race scene in his play, The Year One.

Belasco's play, The Heart of Maryland, is to be issued in book form in London.

Walter Jones and E. E. Rice have settled their differences and the former has returned to the cast of Excelsior, Jr.

James Canary, a ticket speculator, was arraigned last Tuesday on complaint of Mr. Hammerstein for standing in the entrance to Olympia last Monday night. He was discharged with a warning to keep beyond the entrance line.

A version of Alexandre Dumas' play, L'Ami des Femmes (The Friend of Women), will be produced in New York late this season.

Heinrich Heine, Mel's play, is to be given at the Irving Place Theatre by German society women to augment the fund for the Heine monument.

Tony Pastor will give away 1,000 wax dolls to the women and children who attend his matinee to-day.

Company H, Seventh Regiment, attended the performance of The Wizard of the Nile at the Casino last Friday.

While Christopher, Jr., was being performed at the Providence, R. I., Opera House last Monday night part of the scenery fell and John Drew just managed to save Maud Adams from serious injury.

The old fire engine that Manager Holland, of Philadelphia, has secured for the fire scene in his revival of The Streets of New York has a most interesting history. For years it was used in Philadelphia, but when steam fire engines came into use it was sold to the fire company of Chester, Pa. The period of the play is 1857, and that is why Mr. Holland uses the old style of engine. The fire is supposed to occur in a tenement house in Baxter Street, the old "Five Points."

Suzanne Keiser, who was a pupil at the Comedie Francaise, Paris, last summer, and the first American to be admitted to that theatre, has made her debut in this country with the Coon Hollow company. Miss Keiser has taken the stage name of Santze.

The Marie Tavyary Grand Opera company is making a six weeks' tour through Mexico, and Fred Schwartz, who is working in advance, is praised by the Mexican papers for his alertness and keenness in booming the attraction in a foreign country. The Mexican Herald says: "The many trials and disadvantages an American is compelled to encounter in this country, due to the language and customs of the people, seem to bother him but little, while his pleasant address and gentlemanly demeanor prove an 'open sesame' to our best circles."

Affie Warner is playing Madge in Charles T. Davey's In Old Kentucky. Last Friday and Saturday, in Des Moines, her severe cold necessitated her absence from the stage, and the part was creditably played by Alice Snyder on very short notice.

On the last night of the Bazaar of the Professional Woman's League, Cissy Fitzgerald auctioned off her doll for \$110. The successful bidder was a Wall Street broker.

Colonel J. F. Milliken and Fred Kellar have just copyrighted a semi-military melodrama called Under the Palmettos.

The Wizard of the Nile at the Casino will probably be followed by The Lady Slavey, which will be produced by Canary and Lederer at the Lafayette Square Theatre, Washington, on Jan. 13. Bettina Girard, Charles Dickson, Henry Norman, Lillian Thurgate, Jessie Carlisle, Mabel Potter and Helen Marlborough will be in the cast of The Lady Slavey.

Madame Melba will sing Gounod's "Ave Maria" at the 11 o'clock mass Christmas morning in the Catholic Cathedral in this city.

Mr. and Mrs. Russ Whytal will play an engagement in For Fair Virginia and Agatha Deane in this city after the holidays.

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# TRENTON, NEW JERSEY.

## TAYLOR OPERA HOUSE

WM. R. WILLIAMSON, Manager.

### AN OASIS IN THE DESERT

The following statement, showing gross receipts, includes only attractions selected from those that have played Taylor Opera House since I assumed the management. It proves nothing, save that business in Trenton is above the average, and carries with it no hints on "How to Run a Theatre." The amounts given are correct.

The Brownies (2 nights), \$2,561  
Railroad Ticket, \$382  
The Foundling, \$590.25  
Baggage Check, \$542  
A Milk White Flag (storm), \$419  
Coon Hollow, \$446  
Florence Bingley, \$412.75  
Della Fox Opera Co., \$1,006  
Girl Wanted, \$382

Walter Sanford Stock Co. (2 nights), \$719.95  
The Capitol, \$1,231  
Girl I Left Behind Me, \$392.75  
8 Bells, \$721.25  
Modjeska, \$1,007.75  
The Gormans, \$316.50  
Thos. E. Shea (week), \$1,755.70  
Roland Reed, \$409.50

**NEW YORK THEATRES.**  
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Every eve. Matinees Wednesday and Saturday.  
3 Auditoriums under one roof.  
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Evenings at 8; Mat. Xmas and Saturday  
Extra Matinee Xmas.  
The Most Successful Musical  
Piece Ever Produced.  
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The Big Holiday Show.

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**LAST TWO WEEKS**  
**OF MISS**  
**OLGA NETHERSOLE**  
Every Evening this week and Xmas and Saturday Matinee  
First time on any stage of Henry Hamilton's adaptation of Prosper Merimee's Story  
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**MATINEE CHRISTMAS DAY.**  
**A STAG PARTY**  
OR  
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A musical travesty in three acts by  
**BILL NYE and PAUL POTTER**  
Music by Herman Perlet.

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EDWIN GORDON LAWRENCE.



One of next season's productions which has already stimulated interest and curiosity is the new romantic play of Russian life, *For Her Sake*, in which Edwin Gordon Lawrence will make his re-entrance upon the professional stage. Mr. Lawrence has decided to abandon his school of acting, not because it has ceased to be remunerative or lost its usefulness in equipping young men and women for intellectual work in the drama, but because he believes that he has in this new play an artistic product that deserves his attention. *For Her Sake* is an absorbingly interesting play, written in a quiet, restrained style, and full of the romantic charm that characterizes The Prisoner of Zenda. The principal role of a young Russian nobleman will be played by Mr. Lawrence, who will produce the play with the elaborateness and thoroughness essential to a successful realization of the author's ideas. *For Her Sake* has an original plot, its motive hinging upon the emancipation of the Russian serfs at the period when Alexander the Second came to the throne. Mr. Lawrence has already looked almost his entire season. No new play ever gave greater promise of artistic fulfillment.

FOR THE COPYRIGHT LAW AMENDMENT.

The meeting of New York managers and the copyright committee of the American Dramatists Club called by A. M. Palmer to consider an amendment to the copyright law as to play piracy was held at 29 West Thirtieth Street last Wednesday afternoon. Among the managers and others present were A. M. Palmer, Daniel Frohman, T. Henry French, Augustus Pitou, Edwin Knowles, J. Charles Davis, Harry Mann, Curtis Bond (representing the Aronsons), Irving Kelly (representing Neil Burgess), Max Bleiman, Louis Aldrich, and W. D. Mann. The dramatists committee in attendance were Bronson Howard, David Belasco, Sidney Rosenfeld, Charles Klein, Harrison Grey Fiske, and J. I. C. Clarke.

Mr. Palmer was asked to act as chairman. He opened the proceedings by speaking of the work already done by the American Dramatists Club in its efforts to pass through Congress Amos Cummings' bill to prevent play piracy and punish play pirates. Mr. Palmer said he felt sure that managers generally were fully in sympathy with the bill, it being in their own interests, and that they would do all in their power to aid the dramatists.

Bronson Howard, president of the Dramatists Club, then briefly reviewed the situation. He said it had been found necessary to alter the bill in some particulars since it was first introduced in Congress, in order to secure the support of certain members who were opposed to the bill as it originally stood. He thought there would be no objection to the measure as amended. In fact, he had received the most encouraging assurances from Washington that the bill would go through.

Ex-Judge Dittenhofer, counsel for the Club, discussed the bill from the legal standpoint, explaining clearly what the position of the play pirate would be under the proposed law. The new bill is as follows, the amended portions being printed in italics.

A BILL.

To amend title sixty, chapter three, of the Revised Statutes of the United States relating to copyrights, be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled.

That section forty-nine hundred and sixty-six of the Revised Statutes be, and the same is hereby, amended so as to read as follows:

Sec. 4966. Any person publicly performing or representing a dramatic or operatic copyrighted composition without the consent of the proprietor or his heirs or assigns, is liable for damages, to be assessed at not less than \$100 for the first and \$50 for every subsequent performance, as to the count shall appear to be just, and if it be determined that such unauthorized performing and representation was willful and for profit, or addition thereto such person or persons shall be guilty of a misdemeanor and liable to imprisonment for a period not exceeding one year. Any injunction that may be granted by any circuit court of the United States, or by any judge thereof, restraining and enjoining the performance or representation of any such dramatic or operatic composition may be served on the parties against whom such injunction may be granted anywhere in the United States, and shall be operative and may be enforced by proceeding to punish for contempt or otherwise by any other circuit court or judge in that United States, but the defendants in said action, or any or either of them, may make a motion in any other circuit in which he or they may be engaged in performing or representing said dramatic or operatic composition to dissolve or set aside the said injunction upon such reasonable notice to the plaintiff as the circuit court or the judge before whom said motion shall be made shall deem proper. Service of said motion to be made on the plaintiff in person or on his attorneys in the action. The circuit courts or judges thereof shall have jurisdiction to enforce said injunction and to hear and determine a motion to dissolve the same, as herein provided, as fully as if the action were pending or brought in the circuit in which said motion is made.

The clerk of the court, or judge granting the injunction, shall, when required so to do by the court hearing the application to dissolve or enforce said injunction, transmit without delay to said court a certified copy of all the papers on which the said injunction was granted that are on file in his office.

"One reason why it has been so difficult heretofore to stop play stealing," explained Judge Dittenhofer, "is that it has been impossible to use the injunction effectively. If an injunction was secured in New York the pirate might be in New Jersey before the writ could be served, and by the time an injunction could be secured in New Jersey the pirate could be in Pennsylvania. This new bill will give the circuit courts or the circuit judges the jurisdiction to enforce any in-

junction and to hear and determine the motion to dissolve, as fully as if the action were pending or brought in a circuit in which the motion was made. Thus, if an injunction in a circuit court is secured against a man in Connecticut it will be equally as effective in Texas.

Formerly when a play pirate disobeyed the order of injunction issued from another circuit court he was not guilty of contempt of court until he came back to the circuit in which the injunction was originally granted. The bill introduced last year gave the circuit court the right to send a pirate from the circuit in which he was caught back to the one in which he had committed his first offense, to be punished there for contempt. The present bill removes that objection. It is in the power of the judge in Texas, for instance, to punish a man there for contempt of the circuit court when the injunction has been granted against him in New York. But it prevents the man being dragged from Texas back to New York. The opposition to the bill came last year from the Southern Congressmen who were averse to extending the power of the Federal Judges. This opposition came only from the extreme South, and the rest of the country was in favor of the bill, except one Congressman from Chicago, which is the centre of the play-stealing industry in this country. The American Dramatists Club has an active and able representative in Mr. Cummings, and I have no doubt that the bill this year will be passed in its entirety. We were compelled to put the words, "willful and for profit" in the clause that refers to making this performance of a copyrighted play a misdemeanor, and followed by one year's imprisonment. We were also obliged to except performances for charity. These were adopted only as necessary deferences.

"I, myself," added the Judge, "have great hopes for the passage of the bill. For a long time people refused to consider a play as a piece of property, but they are rapidly being educated up to it, and once they recognize dramatic literature as tangible property they will afford it the same protection that other property enjoys."

Bronson Howard explained the object of the meeting. The passage of the bill entailed certain expenses which the dramatists hoped the managers would help to defray. The Club was already \$300 out of pocket through publishing its list of copyrighted plays, which it purposed to continue annually in order to inform managers on this important subject.

Mr. Palmer said he thought that the managers would gladly do their share. He would for one and he suggested the formation of a joint committee of managers to look into the matter and to act in conjunction with the Dramatists Club committee.

Judge Dittenhofer thought it would be advisable to appoint an agent to represent the managers and authors in Washington and also that a representative deputation of both should visit that city in the interest of the bill.

Mr. Palmer announced that he would appoint the committee of managers within a few days, and the meeting was then adjourned.

Mr. Barnard said further that the American Dramatists' List, which contained the title and the name of the owner of nearly every American play, was now in the hands of every manager in the country, and that many managers had written expressing their approval of the list, and saying it had often prevented them from booking pirate companies. Mr. Barnard urged upon all playwrights and managers to co-operate in making this List as complete as possible.

On Saturday Mr. Palmer appointed as the managers' committee the following gentlemen: T. Henry French, H. C. Miner, Daniel Frohman, Charles Frohman and A. M. Palmer.

CHARGES DISHONESTY.

Lucille Fallon, of 364 West 117th Street, a young woman who has pursued a course of dramatic instruction with a view to professionally adopting the stage, came to THE MIRROR office on Saturday and told an interesting story. She said:

"I wished to go on the stage, and to that end was told by certain experts that it would be best for me to have an original play that would suit my abilities, which were said to be of the emotional order.

"A. C. Wheeler, known as 'Nim Crinkle,' knew my father and seemed to think well of my dramatic possibilities. He engaged to write a play to fit me, and did write a play. He called it *The Dead Secret*. It did not fit me, as the chief part was one for an ingenue. My father paid him \$500 in cash for the play, on a contract with Mr. Wheeler by the terms of which he was also to receive \$50 a week royalty during the life of the play.

"Knowing that *The Dead Secret* was not suitable to me, and under advice, I went to Charles Leonard Fletcher last August to consult with him as to the play and as to my public appearance. Mr. Fletcher wished to see the play, and at first proposed to go out with me in it, after he should have rewritten it and called it *In Her Father's Name*. This, he suggested, would be a better title than Mr. Wheeler's, and he retained the manuscript with many promises and hopes as to the venture he proposed.

"I did not hear anything from Mr. Fletcher for a long time. I could not find him. In last week's MIRROR I saw an announcement to the effect that Mr. Fletcher was in Chicago, and that he was to produce a play by himself called *In Her Father's Name*. I have no doubt that this is the play written for me by Mr. Wheeler, and I shall take legal steps to prevent its production by Mr. Fletcher."

THE DRAMA IN PARIS.

PARIS, Dec. 1.

The death of Alexandre Dumas fils, which has caused a profound gloom in artistic circles here, happened on the evening of the production of Henri de Bornier's new play, *Le Fils de l'Arctin*, at the Comédie Française. Hardly two acts of the play were over when President Faure, who was present, suddenly retired on receiving news that the great dramatist was dead.

This incident detracted attention in a great measure from M. de Bornier's work, which is the most ambitious as it is the best he has so far produced. It is a medieval drama in verse, beautifully and powerfully written, exciting in story and absorbing in interest.

The first act takes place at Breschin, where L'Arctin is to be seen in all his glory. In his palace, filled with rare works of art, surrounded by courtiers and courtesans at that time styled "arctines" he made the great ones of the earth tremble. The King of France, François, sends him a necklace and a letter thanking him for a sonnet which he had written.

A woman named Angela, with whom he was formerly in love but who had rejected his suit, comes to ask him to burn a work which he had dedicated to her. She also says she found the Arctine's child, Orfinio, in the streets. L'Arctin, overwhelmed, asks to see his son, and the boy is brought in. In the second act ten years have passed.

Angela dreams of marrying Orfinio to her god-daughter, Stellina. L'Arctin has repented of his misdeeds and feels remorse. Orfinio, on the other hand, is moody and refuses the marriage proposed. A regular and virtuous life is not to his taste. He has inherited his father's instincts. In the meantime Camilla, the courtesan—Orfinio's mother—has inherited money and comes to demand back her son from Angela. She introduces herself to Orfinio as a friend of his mother and to her horror finds he is passionately in love with Angela.

Orfinio, meantime, reads by accident one of his father's books, in which vice is exalted. Too eager to profit by the lesson, he endeavors to seduce Stellina, the girl whose love he had rejected. His father in the third act tries to persuade his son to marry Stellina, and then Orfinio, in a fit of rage, reproaches his sire for all his shameless writings. He makes passionate love to Angela, but his mother Camilla arrives and makes him ask Angela's pardon.

In the fourth act Orfinio is in his palace at Venice. He has squandered the fortune left him by his mother and owes an immense sum. He is tempted by gold to sell his country to the Turks, but when on the point of accepting the shameful bargain his father arrives. The son is obstinate, and finally L'Arctin plunges a dagger into Orfinio's breast.

Mounet Sully was the Arctino and he made a great personal success in the part. His brother Paul Mounet was also in the cast. M. Le Bargy played Orfinio.

ELK NOTES.

Hoboken Lodge gave an entertainment and reception in Quatrete Club Hall on December 17. The stage entertainment opened with an overture rendered by Cranmer's Orchestra. Brooks, Denton and Osman, bariolists, accompanied by T. A. Silverberg, executed the "Rakoczi March" by Liszt, "Narcissus" by Nevin, and one of their own compositions, "Jolly Darkies." Myrtle Arlington, a clever little southerner, sang and danced. Franklin Hart and George C. Tompkins did a sketch entitled *The Rehearsal*, and Mr. Hart told a story of the Truck mucks. John G. Lange, a phenomenal young cellist, executed Gortman's Concerto.

In appreciation of the material assistance rendered the Portland Lodge of Elks during the late reception and reunion in honor of Colonel Edwin B. Hay by A. D. Charlton, assistant general passenger agent of the Northern Pacific Railroad, the Elks recently made Mr. Charlton a life member of the lodge here, and presented him with a solid silver, handsomely engraved traveling card, on which it is set forth that A. D. Charlton is at liberty to travel in any field where any brotherhood of the order is located. The *Portland Elk* designed to be the Pacific Coast publication of the Elks, made its debut here Dec. 2. It is issued monthly, twenty pages, magazine style, and is well sprinkled with illustrations. Max M. Shillock, a well-known and well up newspaperman, is its editor. Judging from the reception given it there is no doubt the paper has fulfilled expectations.

Deputy Grand Exalted Ruler Solis Cohen, of Portland Lodge of Elks, has received requests from Boise City, Idaho, and Roseburg, Ore. for the organization of lodges in those cities. In Roseburg a list of fifty members has been secured. This includes many of the leading citizens of that city and its vicinity. The new lodges will soon be instituted.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Managers' Directory" Department.]

ALBANY, N. Y.: Proctor's Leland Opera House, Jan. 17, 18, Feb. 3 to 12, 17 to 20, 24 to 29, March 2 to 5, 7 to 11, 16, 17, 26 to 31, April 1, 2, 6 to 30.

BALTIMORE, Conn.: Park City Theatre, Jan. 2, 6, 7, 8, 14, 15, 16, 22 to 25, 28, 29, 31, Feb. 4 to 7, 17 to 28, Mar. 2, 3, 4, 5, 10 to 31.

BUFFALO, N. Y.: Auditorium Theatre, Jan. 1, 2, 3, 4, 9, 16, 17, 18, 23 to Feb. 1, 17 to 27, Mar. 5, 6, 7, 16 to 28, Apr. 1 to 7.

BUTLER, Pa.: Park Theatre, Jan. 1 to 10.

ELWOOD CITY, Pa.: Opera House, January.

GOSHEN, Ind.: Opera House, Jan. 8, 24, Mar. 13, 20 to 28.

HARTFORD, Conn.: Proctor's Opera House, Jan. 2, 6, 7, 9, 16, 21, 28, Feb. 3, 6, 7, 10, 11, 12, 18 to 21, March 2, 5, 6, 9 to 14, 16, 23 to 27.

LOUISVILLE, Ky.: Temple Theatre, Jan. 2, 3, 4, 12, 13, 14, 20 to 25, Feb. 5 to 12, 27 to 29.

MIDDLETOWN, Ind.: Edith Opera House, January.

NORRISTOWN, Pa.: People's Theatre, Jan. 1 to 4, 9, 10, 11, 13 to 18, 20 to 29.

RAVENNA, O.: Reed's Opera House, Jan. 8, 29, Feb. 3, March 2.

RICHMOND, N. Y.: Fitzhugh Hall, Dec. 25, 26, 27, 28, 29.

T. SPRINGFIELD, Conn.: New Opera House, Dec. 27 to 31.

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